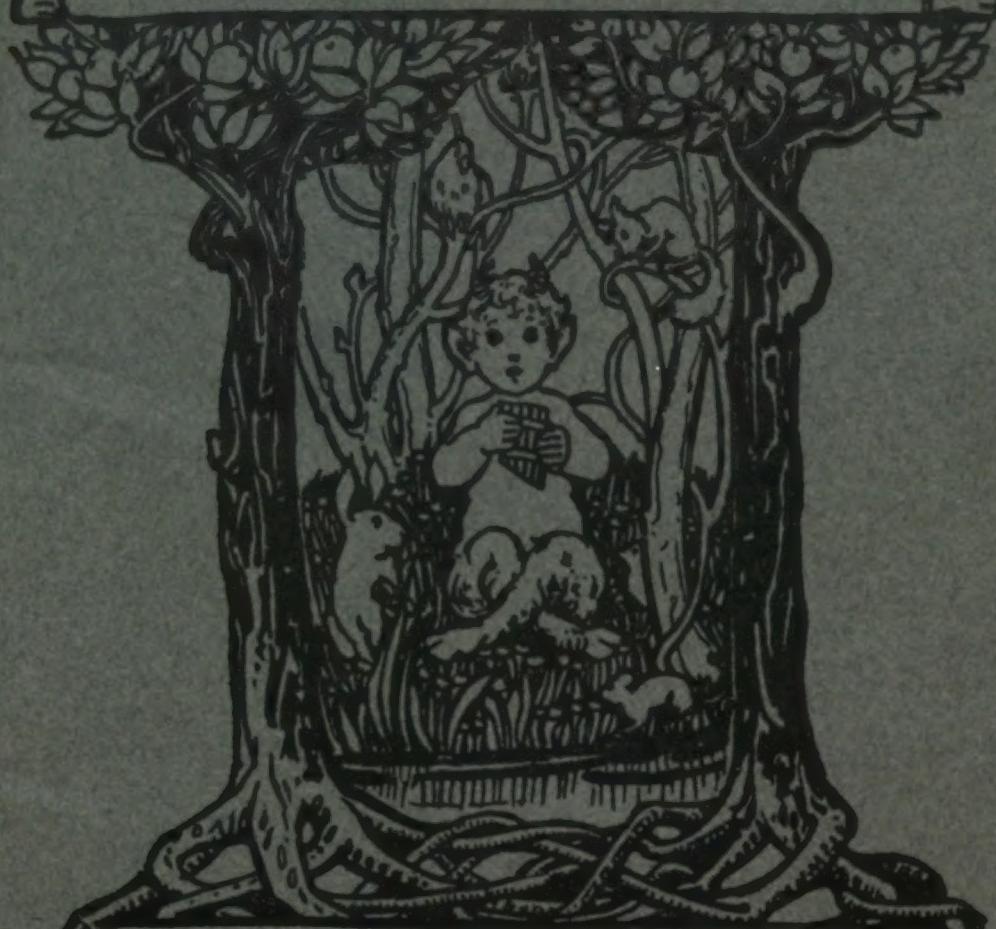


THE R.C.M. MAGAZINE



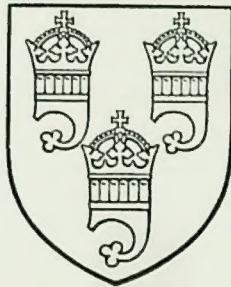
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THE
R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R.C.M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXIV. No. 2

JULY, 1938

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THE R.C.M MAGAZINE

VOLUME XXXIV

No. 2

THE DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1938

I SHALL not to-day make a formal speech. I want just to give you a few items of news, and ask for your co-operation in certain changes we propose to make. First a word about our time-tables. I am trying to concentrate all our *tutorial* classes (Rudiments, Appreciation, Aural Training, etc.) into the mornings, and reserve the afternoons for the larger *musical* organisations (Orchestras, Opera, etc.). I think that by this means we shall be able to avoid many of the clashes of times and interests which are harassing to professors and students alike.

The one important exception to this rule will be the Choral Class, which will remain on Wednesday mornings. There will be no other classes at that time. The orchestras will be re-arranged as follows:— Third Orchestra on Tuesdays, Second Orchestra on Thursdays, First Orchestra on Fridays, all at 2-30 p.m. instead of 2 p.m. as heretofore.

I have also asked professors to modify their time-tables so as to help us to spread the luncheon hour from 12-30 to 2-30, breaking their work at either 12-30 or 1-30, instead of our all being released at 1 o'clock and so congesting both the Professors' and Students' Dining Rooms uncomfortably. I want you to help us in this by taking your lunch at any time when you are free, not all waiting for 1 o'clock.

And this brings me to my second announcement. We have all been aware for a long time that our feeding accommodation has become hopelessly congested. We propose to remedy this as far as we can by building new dining rooms both for the Professors and Students. I hope the work may begin this term. It may involve temporary inconvenience while it is going on, but I know you will agree that it is well worth it.

I propose also to make gradually certain improvements in our cloak-room accommodation, particularly with a view to providing more facilities for washing and changing.

I have had and heard many amusing arguments about this queer new Director you have got, who seems to be so inartistically concerned with wash basins and food. I am quite unrepentant. If a girl can't wash her hands or get her lunch, how is she to play Beethoven Sonatas? That is my answer.

But I am really going deeper than that. By getting extra room for our domestic concerns I am going to free certain parts of the building for what is to-day the most urgent of all our needs, and that is more rooms to practise in. I hope we shall gain quite a number of small rooms, not for teaching, but for practising, so that the many hours some of you have to spend in this building may be spent as profitably as possible in the furtherance of your work and careers.

Now all this is going to cost money, and though I hold that we must do it in any case, yet we shall certainly have to pay for it, either at once or over a term of years. Very few of you know anything about the cost of an institution like this. I am going to give you a few simple figures. The average fee that you pay is under fourteen pounds a term. The average cost of each student is over twenty pounds a term. This enormous gap is covered by generous gifts of past and present patrons and by certain other sources which provide us with extra income. But so long as we are in fact giving every student, rich or poor, a gratuity of over six pounds a term, we cannot have any margin for the building or for other forms of expansion. And remember that Scholars and Exhibitors get far more than this. They are included in my average.

Our Council has therefore decided to take what I believe is the only just and practical course, and that is to raise our fees. Our fees for new students will be raised as from next September by two guineas a term. Don't be alarmed. We are making special arrangements for present students. They will be exempt for two years, that is till September, 1940, except for the £12 12s. course, which will move to £14 14s. a year hence. We are working parallel with the Royal Academy in this, and the whole arrangement means that by September, 1940, the normal fee in both institutions will be £16 16s. per term.

Even then there will be a considerable gap between costs and fees, but we shall hope to be able to keep at least a part of our other income for more general purposes.

Finally, there is something I want you to do yourselves, as many of you as can ; something which will add to the comfort and beauty of this College and which will give you an opportunity of taking a small share in our plans.

How do you like those chairs you are sitting on? I have heard many descriptions of them, mostly unparliamentary. What do you think about them? Now this is where I want you to help. We want more chairs in the building, for classes, for the theatre, etc. The obvious solution is to reseat this Hall, and I want our past, present and future students to do it. I am asking past students who have gone, and present students, either now or when they leave, to give us the price of one chair, or, of course, more if they wish. And I want these to be personal gifts, with the initials of the donor, on the chair itself. The price of each chair will be about one pound. Possibly more, but we will fix it at one pound. I want you to give or send to Mr. Stammers, in the Office, one pound, your name and address, and the initials (I think we must say not more than *three* letters) which you would like to have fixed or painted on your chairs.

Of course I am not pressing this on anyone. Many of you have no pound to spare, and may not have for some time. But those students who can, past, present and to come, will, I hope, take this way of making a small permanent gift to the College to which

we students all owe so much, and to which we shall return again and again in after life to renew past and pleasant memories. And it will be nice, when we do come back, to feel, literally and substantially, that there will always be one place at least where we can sit for a while with comfort and confidence.

THE STELLFELD LIBRARY IN ANTWERP

By JESSICA M. KERR

“ These are the tombs of such as cannot die!
Crown'd with eternal Fame they sit sublime,
And laugh at all the little Strife of Time! ”

Crabbe. “ The Library.”

The riches of the old Flemish city of Antwerp are known the world over ; the Gothic splendour of the Cathedral, with its slender tower overlooking the winding Scheldt for many miles ; the romance of the Plantin Printing-house, and the grim realism of the old Steen Castle with its dreadful memories of the Spanish Inquisition. In all three are preserved rare treasures of Medieval European culture — artistic, literary, and historical, and it would seem to the casual visitor that music alone, of all the arts, had been neglected in Antwerp. Happily this is not so ! Hidden away in a quiet residential street is one of the finest private collections of rare musical manuscripts and first editions in Europe. It represents thirty years or more of devoted research on the part of the owner, M. J. Stellfeld ; and watching him as he handles the score of a Mozart Opera, or the manuscript of an old Italian violin Sonata one cannot fail to realise that all he has of heart and brain has gone to the building up of his library.

I cannot attempt to do full justice to M. Stellfeld's collection in a brief account such as this must be ; even after several visits to the library I have only seen a fraction of the treasures it contains. The most I can do is to describe something of what I saw when I had the privilege recently of spending a morning there with Mr. Thomas Dunhill, who was staying in Antwerp at the time. We came away—reluctantly—full of admiration for the Collection and the Collector, and the house which holds them both.

Like many old Antwerp houses this one is palatial within, although quite unimposing from without. The ceilings are unusually high, which lends an added sense of space and dignity to the shelves of books and folios. The broad sweeping stairway which leads up to the library is hung with fine pictures and engravings, and there is evidence wherever the eye may turn of the taste and love of beautiful things which characterise the owner. There is always a deep quietness about this great house, the more striking when one considers the unlimited potentialities for splendid music with which it is filled. On the ground floor there is a small concert-hall, where M. Stellfeld keeps part of his collection of old

musical instruments, and here, he told us, performances have been given in recent years of "The Messiah," Verdi's "Requiem," and all the Cantatas of J. S. Bach.

The library is spread over two large rooms — the books and bound music in one, and in the other folios of manuscripts and un-bound copies of Concertos, Symphonies and instrumental music of all kinds. There is an imposing array of musical literature in several languages—histories of music, rare text-books, and manuals and dictionaries, among which it was pleasant to see the familiar stout volumes of Grove. Some of the older books were especially interesting. We saw a quaint book on the art of playing the Musette, with delightful illustrations, and an old manual of Lute-playing, with the intricate system of fingering and notation in fine, clear print ; and M. Stellfeld showed us a French "Choreographie" of the year 1701, with delicately drawn diagrams indicating the correct positions for the dancers in all the dance movements of the period. This book is the only authentic guide from which it is possible to reconstruct early 18th century French Ballet, and was used by the Russian Ballet for that purpose.

From the same shelf M. Stellfeld handed to Mr. Dunhill one of his most prized possessions—a First Edition of Purcell's incidental music to "Dioclesian." We came upon a letter at the end, written presumably by Purcell himself, which we found at once curious and pathetic.

"ADVERTISEMENT"

In order to the speedier publication of this Book I employed two several printers, but one of them falling into some trouble, and the Volume swelling to a Bulk beyond my expectation, have been the occasion of this delay. It has been objected that some of the Songs are already common ; but I presume that the subscribers upon perusal of the work will easily be convinc'd that they are not the essential parts of it. I have, according to my promise in the Proposal, been very careful in the Examination of the every sheet, and hope the whole will appear as correct as any yet extant.

My desire to make it as cheap as possibly I could to the subscribers prevail'd with me so far above the consideration of my own interest that I find, too late, the subscription money will scarcely amount to the Expence of compleating this edition !

The collection of early Italian violin music is without doubt a most important feature of the library, including original editions of the works of such composers as Vivaldi, Locatelli, Veracini and Vitali. A string player could spend many happy hours among these old scores of Sonatas and Concertos, many of them unpublished works. The violinist Dushkin made a special visit to Antwerp so that he might copy the orchestral parts of the Pergolese Concerto from the manuscript in the Stellfeld Library, and another interesting violin Concerto, as yet unpublished, is that of De Croes, an early 18th century Antwerp composer. M. Stellfeld showed us a Sonata for two violins with a figured bass, in manuscript, by an unknown composer, which is said to be an unpublished work of Henry Purcell.* Whether this manuscript (which is in a wonderful state of

* NOTE.—This highly interesting manuscript was formerly in the famous Taphouse Collection at Oxford, which was dispersed after Mr. Taphouse's death in 1905.

preservation) is rightly attributed to Purcell or not, there is little doubt about the approximate date of the composition, and the inclusion of a "Canzonetta" is certainly characteristic of Purcell, who, to quote his own words, "faithfully endeavoured a just imitation of the most famed Italian masters"!

M. Stellfeld is justly proud of his collection of the works of the sons of Johann Sebastian Bach, which occupies a whole shelf. The music of Johann Christian Bach is well represented by the orchestral parts of many of his Symphonies — some of which exist only in this form and have never been performed publicly. Here also we found the complete parts of the Fourth Symphony of Carl Philipp Emanuel Bach, and many of his songs, and the Operatic works of Johann Christian. M. Stellfeld has also a rare and valuable possession in a copy of the six Sonatas for Flute by Frederick the Great of Prussia, the friend and protector of Carl Philipp Emanuel Bach.

Many other German composers of the 18th century are represented, but there is only space to mention a few here. There is a collection of the entire works of Abel, friend and colleague of J. C. Bach during his years in London. Abel will be remembered as a remarkable performer on the viola da gamba, and though he composed symphonies, quartets and sonatas, his best work is found in his compositions for his own instrument. According to Grove a portrait of Abel hangs in the Music School at Oxford.

A First Edition of Beethoven's Ninth Symphony, complete with all the orchestral parts and a list of the names of the subscribers, was another treasure shown to us by M. Stellfeld, and he has also a score of the "Battle - Symphony" by the same composer—once so popular in London and now never heard. There are two rare examples from the works of Mozart — a set of six Sonatas for Pianoforte or Harpsichord with Violin accompaniment, dedicated to Mdlle. Josephé d'Aurnhammer (in spite of his having described her as "a monster to look at!") — an original edition of great rarity ; and a fine score of Mozart's "Don Giovanni," published 24th August, 1821, by Breitkopf and Härtel, and one of the first examples of the use of movable types in music-printing by this famous publishing house. It was curious to see that the arrangement of the parts in the score differed from that with which we are now so familiar — the stringed instruments being printed at the top and the wind instruments below.

Although M. Stellfeld told us that his collection of early English Music is comparatively small, we were able to find much that was interesting. In three thick volumes of Glees and Catches we found works by such well-known composers of 18th century part-songs as Dr. Arnold, John Sale, Webbe, Calcott, Linley and Nares. In a collection entitled "The Muses' Delight" by Phillip Hayes we found an inscription to the effect that the words in this collection of Catches and Roundes "will not offend the nicest delicacy!" There were also several numbers of "Vocal Harmony" a collection by Thomas Warren, a former secretary of

the Catch Club, which was published in monthly parts by Welcker. Among these we found Glees and Catches by Boyce and Dr. Arne. It would be interesting to *hear* some of the instrumental music that M. Stellfeld showed us — a seven-part Concerto by Avison (1710 - 1770) and a Concerto for Strings and Harpsichord by a contemporary named Festing. These, with a Concerto for Harpsichord by Felton, an imitator of Handel, and a set of Eight Overtures by Dr. Arne and published by Walsh, were the only English instrumental works that we saw, apart from some books of Organ Voluntaries by less-known composers such as Stanley, Goldwin, Green and Roseingrave.

To the student of 17th and 18th century music a visit to this library would be an invaluable experience ; and if, by my brief description, I have inspired any such student with the will to come to Antwerp for this purpose I know they will find in M. Stellfeld the most generous and hospitable of Collectors, and the most willing of Cicerones.

TWO UNPUBLISHED POEMS BY IVOR GURNEY

SONNET TO J. S. BACH'S MEMORY

Honoured Sebastian, that to many men
Has been the speaker of their deep honour —
You that have kept makers in fine manner
Beyond any, save Shakespeare — here again
One writes to praise thee ; and for thy Christian
Greatness, thy nobleness of strict banner,
Of grey metal, of truth of love's demeanour —
Page on page with the look and life of stone —

Europe gives thanks ennobling, Sebastian,
When Her heart touches thy praise. It is Her own
Hard and age-old virtue, out of prayer grown.
The aisles that fill with thunder, the height that thrills,
Most to thy name respond. And it is predestined
That by thy chief gratitude men will make miracles.

SOFT RAIN

Soft rain beats upon my windows
Hardly harming.
But by the great gusts guessed farther off
Up by the bare moor and brambly headland
Heaven and earth make war.

That savage toss of the pine boughs past music
And the roar of the elms . . .
Here come, in the candle light, soft reminders
Of poetry's truth, while rain beats as softly here
As sleep, or shelter of farms.

TO THESE WE BOW

By JOAN O. CHISSELL

MRS. PERKIN PERKINS sighed deeply as she sank into the crimson depths of her box at the opera house, a sigh expressive of many things. In the first place it was Tristan and Isolde that night, which entailed at least one extra hour's listening — but then, it was Lord Snodlow's dinner party to-morrow, and she *must* hear the great Sönjaberg before that important event (such a marvellous voice, my dear). And then her husband had remembered an engagement at the club. Of course she knew this to be a last minute invention—opera had always been a social obligation with dear Herbert—but really he might have given her time to procure the fascinating young Sir Debroy for an escort. However, her sigh included a small element of satisfaction, for, wearing her latest gown from Rolineux's, she knew with womanly intuition that its luscious salmon hues could not fail to excite envy amongst her friends.

These reflections were interrupted by a soft pleasing voice.

"Good evening, Sarah dear, how nice to see you again," and peering down, she saw an equally pleasing woman recognisable at once as the Honourable Mrs. Machisher, with her husband a few yards away in the act of buying a programme.

"How are you, my dear, and how did you enjoy your Easter at sea, and when are you coming to see me? Ha, ha, the pun was not intentional!" Mrs. Perkins chuckled once more at her obvious powers of repartee, but the lady to whom these remarks were addressed had already passed on. Mrs. Smythe, her voluptuous curves encased in scarlet satin, proved more voluble, and the two ladies had admirable opportunity to discuss the vicar's third wife before the former reluctantly withdrew to her seat in the circle.

The oboes were now proclaiming their note of destiny, the fiddles were crudely transforming augmented fourths into perfect fifths occasionally breaking loose into irrepressible antics, and in the depths the trombones and basses were taking their part in producing this weird and invisible cacophony of sound which Mrs. Perkins enjoyed more than any other part in the opera. She loved this atmosphere of tense excitement, the thrill of meeting unexpected friends, the opportunities for spicy tit-bits of gossip, and the chance of comparing her wardrobe with that of others she chanced to see. To-night was no exception, and as Weinwängler stepped into the rostrum she experienced a genuine feeling of disappointment, which with the lowering of the lights, gradually changed into the complacent indifference of an indefatigable patron of music.

After an overture of interminable length the curtain rose upon Isolde seated on board ship. From the programme notes Mrs. Perkins gathered that the lady had been abducted by Tristan, who was taking her to Cornwall to marry his uncle, King Mark. But

the action was so slow — why didn't they get on with things? Throughout the scene Mrs. Perkins' active mind could not but silently comment on the improved conditions of sea travel of to-day and the superiority of "Mothersill" to these risky quack medicines, also the freedom of the modern woman — why, if her dear complacent Herbert dared to enforce his will . . . !

Sudden lights and bursts of applause cut short her reflections on Sylvia Pankhurst, and blinking and rubbing her sleepy eyes, she wandered forth with heavy step, through the crowded foyer, upstairs to the buffet, there to seek fresh vigour in an opalescent cocktail.

But she was not condemned to solitude. Before having time to place her request in the hands of a waiter, three friends had hailed her: Toby Laffitte, the well-known artist, his wife, and Robin, their small dreamy-eyed son of eleven.

"Why, Sarah, surely not alone?" enquired Mr. Laffitte.

"Yes, all, all alone," was the reply, "Herbert was unavoidably detained at the club — one of those wretched dinners you know, and he *especially* wanted to come to-night."

Mrs. Laffitte's glance was swiftly understanding.

"Yes, yes, too bad, too cruel," she replied. "And now, Toby dear, how about some refreshment?"

Mr. Laffitte gently but firmly managed to escort his party to a select table in the corner, although progress was very slow. The brilliant throng had now flocked upstairs to this place of refuge — beautiful damsels, immaculate young swains, garrulous dowagers, bored looking colonels, stout little professors, and here and there a Bohemian aspirant from old Chelsea; while talk, laughter, cigarette smoke and perfume clouded the air.

As Mrs. Perkins sipped a dry Martini and played with attractive savouries, she was secretly gratified at the faint attention their table caused — and why not, for were they not all renowned for their generosity and interest towards the arts?

"How divinely Sönjaberg is singing to-night," she said, in tones convincingly warmed by wine, "I was just thrilled to death."

The long silent Robin now awoke from his dreams.

"When I grow up, Mrs. Perkins, I'm going to write an opera specially for her, aren't I, Daddy?"

Mr. Laffitte smiled at his young son, and for a brief second his eyes were looking far into the future — questioning, hopeful, wondering—but he was soon once more listening to his wife.

"We are having Kulnau, the Polish pianist, to play to us next Thursday evening," she remarked. "I know you are a very busy person, but I hope you will find time to come. He is such a charming young man."

"I should *adore* to," replied Mrs. Perkins, with enthusiasm that surprised even herself, "and I expect I shall also see you at Mrs. Macfisher's At Home — Madame Florée is singing. And, incidentally, have you seen her new drawing room? The mauve and gold decorations are simply superb — and her carpet . . . !

It was now time for the second act, but before the party had regained their seats, even the new Viennese chef had been subjected to a stern critical examination such as only ladies are able to conduct.

The curtain now rose on the castle gardens — bathed in a dim, mystic half-light, hushed in the soft twilight air. Even Mrs. Perkins was vaguely moved at this atmosphere of expectant stillness, and her breathing grew quicker, deeper, as she watched with strained intensity the impassioned love scene that followed. Her thoughts flew back to the old days — that mountain châlet in Switzerland, the old German beer garden, those Brittany orchards, and a tear lodged momentarily on a mascara eyelash before pursuing its downward course. And now King Mark had appeared. He was going to kill the lovers. No, he was standing still, they were all standing still. He was going to sing. She seized this opportunity to repair her make-up, slightly impaired by tender memories of former loves ; while King Mark still sang, and continued to sing.

The blazing lights of the next interval restored not only the general atmosphere of realism, but also Mrs. Perkins' individual composure. She leisurely perused the eloquent advertisements in her programme, smothered a yawn, then directed her waning mental energy to Kulnau and next Thursday. Yes, she would wear the vermillion gown with the fox fur cape, and those diamond ear-rings Herbert gave her last Christmas. Another yawn. Wonder who else would be there, and how much they were paying the young pianist? She must have him at her house soon — hope she would get an introduction. A third yawn.

Now the last act was beginning. Distantly she saw the wounded Tristan, heard the agonized calls to his loved one. And as the dying hero collapsed yet again, she wondered how long the meagre pallet would bear up under his excessive rotundity. Ah, yes — she was indeed glad Herbert preferred pyjamas to night-shirts, the latter had such a bad effect on the figure. But the lights were getting dim now, and were dancing in weird patterns before her. Could she hear music, or was she dreaming? Slowly those gallantly resisting eyelids gave way, sinking lower, lower, so slowly, and then — merciful oblivion . . .

In the stalls, the attention of a small boy was beginning to wander. His gaze travelled slowly round the sea of white faces that gazed down upon him. Suddenly it stopped, paused — then a hushed whisper :

"Look, Mummy, Mrs. Perkins' gone to sleep!"

THE R.C.M. UNION ANNUAL GENERAL MEETING

QUITE a large number of members were present this year for the Annual General Meeting on 23rd March, and gave a very hearty welcome to Dr. Dyson as the new President of the Union and Chairman of the meeting.

The Annual Report and Audited Accounts for the year were read, presented to the meeting and unanimously adopted. The yearly accounts showed a small deficit, but since the Report had been circulated, a faithful supporter among the members had most generously sent a cheque to cover this, and for the rest, the Balance Sheet disclosed quite a healthy financial state of things.

In the absence of the Hon. Norah Dawnay who was unfortunately prevented by illness from attending the meeting, Miss Marion Scott read a short report on the Loan Fund, which confirmed its continued usefulness and satisfactory condition.

The Hon. Officers were re-elected *en bloc*, with the exception of Miss Wolridge Gordon, who has felt obliged to give up her post as Assistant Hon. Secretary after a great many years of devoted work, for which the Union is much indebted to her, Mrs. Mortimer Harris having been an additional Assistant Hon. Secretary, now steps into Miss Gordon's place.

Three vacancies occurred in the "Past Pupils and Others" division of the General Committee; one member, Miss Seymour Whinyates, being eligible, was willing to stand for re-election, and the other two places were filled by electing Sir Percy Buck and Mr. Harry Stubbs. There were six vacancies in the "Present Pupils" division and the number of nominations received necessitated a ballot, which resulted in the election of Mr. David Ellenberg, Mr. Eric Gilder, Miss Diana Herring, Mr. Greville Knyvett, Mr. Oliver Nicholls and Miss Anne Pratt.

The proposal to raise the cost of Life Membership (which is no longer an economical proposition at £5), produced a prolonged and somewhat lively discussion. Varied opinions ranged from no change to a rise of 100 per cent., or the possibility of a "hire purchase" system of £2 per annum, and finally the figure of £8 was decided upon.

This brought the meeting to a close with a vote of thanks to the Chairman which was moved by Miss Dawbarn.

Then followed tea and soon after 5 o'clock Mr. Alan Ivimey gave a delightful talk in the Parry Theatre on "London To-day and Yesterday," the interest of which was greatly enhanced by lantern slides comparing old scenes with the present buildings that have supplanted them. Mr. Ivimey is obviously much alive to the fascination of history and has a happy knack of finding architectural treasures and picturesque corners with his camera, in fact, of pointing out the romance and beauty to be found in London, of which, at some time or other, we *all* must be conscious.

Such a lecture should surely arouse in us the desire to look with a more seeing eye as we pass through the busy thoroughfares and search for the quaint spots still remaining but possibly doomed to demolition before long.

Miss Phœbe Walters voiced our feelings most happily in the vote of thanks she moved at the close of the meeting and we are very grateful indeed to Mr. Ivimey for giving us of his time and knowledge. The Director also added his thanks and mentioned that probably few people knew that the West Bourne (the stream which feeds the Serpentine) runs under the orchestra pit of the Parry Opera Theatre.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

THE ROYAL COLLEGIAN ABROAD

APPOINTMENTS, ETC.

Mr. Maurice Johnstone has been appointed North Regional Music Director at Manchester, and began his work in March.

Miss Elsa Kuttner has been appointed music mistress at Frensham, Mittagong, New South Wales.

Mr. William McKie has resigned the post of city organist at Melbourne, Australia, and has accepted the post of organist at Magdalen College, Oxford.

Mr. Ralph Downes has resigned the post of organist of Princeton University Chapel, U.S.A., to become organist of Brompton Oratory.

Mr. Benjamin Angwin, organist and director of music at Strathallan School, Forgandenny, Perthshire, was admitted Freeman and Liveryman of the Worshipful Company of Musicians of London by Sir Hugh Allen at the January Court, 1938.

WORKS.

A recital of works for two violins was given at the Wigmore Hall on 7th January, when the programme included "Fantasy" by Patrick Hadley (first performance), and "Prelude, Interlude and Fugue" by Elizabeth Macconchy.

The first performance of E. J. Moeran's new symphony was given at the Royal Philharmonic Society's Concert in Queen's Hall on 13th January, conducted by Mr. Leslie Heward.

"Hugh the Drover" by Vaughan Williams was revived at Sadler's Wells on 19th, 22nd and 25th January. Mr. Tudor Davies took the part of Hugh and Mr. Morgan Jones was the Ballad Singer.

A concert of works mainly by Old Collegians was given at Up School, Westminster, on 28th January, conducted by Miss Iris Lemare. The programme included "Two Psalms" by Gustav Holst, "Elegy" for viola, string quartet and string orchestra by Herbert Howells, "On Wenlock Edge" a song cycle for string quartet, piano and tenor voice by Vaughan Williams, and by the same composer "Merciless Beauty," three rondels by Chaucer for voice and string trio, and "In Windsor Forest," a cantata for mixed voices. The following Old Collegians assisted:—Miss Elizabeth Darbshire (soprano), Miss Irene Bonnett and Miss Dorothy Everett (violin), and Miss Dorothy Dandison (violoncello).

A new Ballet with the title of "Horoscope" by Constant Lambert, was produced at Sadler's Wells on 27th January.

"The Blacksmiths," Fantasy for pianoforte, chorus and orchestra, by George Dyson, was performed at Morley College on 29th January, at a Choral and Orchestral Concert conducted by Mr. Arnold Foster.

At a concert of Contemporary Music given at Broadcasting House on 4th February, the B.B.C. orchestra (Section D) led by Miss Marie Wilson, and conducted by Mr. Constant Lambert, performed a new viola concerto by Elizabeth Maconchy, Mr. Bernard Shore playing the viola, and Miss May Blyth sang "Swan Song," Five Poems for soprano and orchestra by Christian Darnton.

On 8th February, the London Contemporary Music Centre gave a concert of English Songs at Cowdray Hall. These included first performances of Two Songs (poems by W. H. Auden) by Benjamin Britten, of a Song for Soprano "How Samson bore away the Gates of Gaza" (poem by N. Vachel Lindsay) by Elizabeth Maconchy, Serenade from "The Lovers" (words by Geoffrey Crump) by Patrick Hadley, for baritone; "Mother, I cannot mind my Wheel" (poem by W. Savage Landor) and "Faro, diddle dyno" (anon. circa 1608) both by Elizabeth Lutyens, and "Dawn" (anon. 16th century) by Patrick Hadley. Mr. Morgan Davies was one of the singers. Songs by E. J. Moeran, Christian Darnton, Arthur Benjamin and Eugene Goossens were also among those sung.

At the Adolphe Hallis Chamber Music Concert, at Wigmore Hall, first performances of works by the following Old Collegians were given: Four Songs by Elizabeth Lutyens, "O Death, rock me to sleep," "Die not, fond man," "O cruel Love!" and "A Good-night" (15th January); Sonata for viola and piano by Elizabeth Maconchy (15th February) when Mr. Frederick Riddle played the viola; clarinet quartet by Victor Yates (15th March). The Philharmonic String Trio (Messrs. David Martin, Frederick Riddle, James Whitehead) played, and Mr. Parry Jones was the tenor singer.

A sonata for viola and piano by Rebecca Clarke was played at Grotrian Hall on 1st February.

Vaughan Williams's Cantata for soprano and baritone soli, chorus and orchestra, "Dona Nobis Pacem" was performed under Dr. Sargent at the Albert Hall on 5th February.

A Concerto Grosso in A minor by Robin Milford, and "Job," a Masque for Dancing by Vaughan Williams, were performed under Dr. Sargent at Queen's Hall (Cortauld - Sargent Concerts) on 7th and 8th February.

Concerts of New British Music were given at the Music Studio, 296 Regent Street; the programme on 9th February included Sonata for Two Violins by E. J. Moeran; "Green Ways" (Three Lyric Pieces for Pianoforte) 1, "The Cherry Tree," 2, "Cypress," 3, "The Palm and May" by John Ireland; and Partita for Two Pianos by Howard Ferguson, the composer playing one of the piano parts; on 25th April, Suite for Piano by Franz Reizenstein (played by the composer); Songs, "On this Island" Vol. 1, by Benjamin Britten, the composer playing the accompaniment; Piano solos, (a) "Rhapsody," (b) "Siciliana," (c) "Scherzino" (first performance of revised version) by Arthur Benjamin, played by the composer; and Songs "Les trois Amis," by Christian Darnton, "Shepherd's Holiday" and "Wind's Work," by Arthur Benjamin.

The first performance in London of Holst's "Wandering Scholar" was given at Tovnbee Hall, on 21st February.

The Bach Choir under Mr. Reginald Jacques included "A Sea Symphony" by Vaughan Williams in their programme at Queen's Hall on 4th February.

Music in Southwark Cathedral under Dr. E. T. Cook, on 26th February, included Holst's "Hymn of Jesus" and Vaughan Williams's "Benedicite." Miss May Bartlett sang the soprano solo in the latter.

A Suite from Arthur Bliss's music for the film "Conquest of the Air" was broadcast on 11th February; it was conducted by Mr. Muir Matheson.

Elizabeth Maconchy's String Quartet No. 2 (1936) was played by the Macnaghten Quartet (Miss Olive Richards, violoncello) at the Fulham Central Library on 28th February.

Nicholas Gatty's "Greysteel," rewritten and enlarged to two acts was performed at Sadler's Wells on 16th, 19th and 25th March. Mr. Roderick Lloyd took the part of Biorn the Black.

The Royal Philharmonic Society included in their programme at Queen's Hall on 24th March, Suite for viola and orchestra by Vaughan Williams; Mr. Bernard Shore playing the viola; and Romantic Fantasy for solo violin, solo viola (Mr. Shore) and orchestra by Arthur Benjamin, conducted by the composer. At their concert on 7th April, John Ireland's piano concerto was played and also the first performance given of Concert Suite from the Ballet "Checkmate" by Arthur Bliss.

The first public performance of Concerto for flute and strings (flute, Mr. John Francis) by Rutland Boughton, and Sinfonietta by Benjamin Britten were given at the second concert of the New Chamber Orchestra at Grotian Hall on 25th March.

At Wigmore Hall on 8th April the Angel Grande Orchestra played the following works: "Prelude to Philip II" by Eugene Goossens and "Music for Strings" by Arthur Bliss.

Robin Milford's Suite for Chamber Orchestra was performed by the Edric Cundell Chamber Orchestra at Æolian Hall on 12th April.

Arthur Bliss's Concerto for two pianos was broadcast on 3rd April.

Vaughan Williams's Symphony in F minor was played on 2nd March at Queen's Hall by the B.B.C. Symphony Orchestra.

The first performance of twenty of the posthumous songs of Ivor Gurney was given at the Oxford University Press's Music Department on 13th April. Six of these were recorded by Decca on 20th April.

The first performance of Percy Whitlock's symphony for organ and orchestra, with the composer at the organ, was given at Goldsmiths' College on 12th February.

VOCAL.

Miss Olive Groves gave a song recital at Grotian Hall on 3rd February.

Miss Nora Grühn gave a song recital assisted by a section of the Boyd Neel String Orchestra at Wigmore Hall on 8th February. Her group of English songs included "A Japanese Lullaby" by Stanford, "Shepherd's Holiday" by Arthur Benjamin, "Highland Funeral" M.S. and "April" M.S. both by Freda Swain and accompanied by the composer, and "Under the Greenwood Tree" by Herbert Howells.

Miss Nan Maryska sang six Lieder at a concert of works by Mozart at the Cambridge Theatre on 13th February.

Miss Mabel Ritchie sang at the concert of the Erhart Chamber Orchestra at Æolian Hall on 8th February. Mr. Charles Souper (flute) also played. Miss Ritchie sang in Bach's "St. John Passion" on 19th March in St. Martin in the Fields.

The following Old Collegians have been heard in opera at Sadler's Wells: Miss Ruth Naylor as Zerlina in "Don Giovanni," as Mrs. Heartfelt in "The Impresario" by Mozart, as Susanna in "Figaro"; Mr. Roderick Lloyd as The Commendatore in "Don Giovanni," as Hunding in "The Valkyrie," as Biorn the Black in "Greysteel" by Gatty, as Pistol in "Falstaff"; Mr. D. Morgan-Jones as Mr. Buskin in "The Impresario," as Don Curzio in "Figaro," and as Fenton in "Falstaff."

Miss Ruth Naylor sang Marenka in Smetana's "Bartered Bride" which was broadcast on 18th February. Miss Naylor also sang in Gounod's "Faust" at Kingsway Hall on 19th March, when Mr. Walter Saul and Mr. Roderick Lloyd took part. Miss Naylor sang in the "Messiah" on 15th April at the Albert Hall with the Royal Choral Society under Dr. Sargent.

Miss Audrey Langford gave a song recital at Grotian Hall on 14th February.

Miss Cicely Arnold (singer) and Mr. E. C. Rose (spinet) took part in a concert of Old Music with Old Instruments at Fulham Central Library on 14th February.

Miss Joyce Sutton (contralto) assisted by Miss Iris Lemare and Chamber Orchestra gave a Bach Recital at Cowdray Hall on 11th March.

Bach's B minor Mass was given at Queen's Hall on 22nd March by the Philharmonic Choir with the London Symphony Orchestra. Miss May Bartlett and Miss Grace Bodey were among the soloists.

A concert version of "The Rebel Maid" was given by the Great Western Railway Musical Society at Queen's Hall, on 25th March, presided over by Lord Palmer, president of the Society. The soloists included Miss Olive Groves, Mr. George Baker and Mr. Topliss Green. Mr. W. H. Reed conducted.

Miss Catherine Stewart sang in Bach's St. Matthew Passion in Southwark Cathedral on 2nd April under Dr. E. T. Cook.

Miss Grace Bodey and Mr. Tudor Davies sang in a performance of the "Messiah" at Goldsmith's College on 15th April.

Madame Sarah Fischer broadcast songs of Joseph Marx to the Empire on 8th January.

Miss Laura Cromlin, Miss Peggy Blythe and Mr. Tom Hancock have joined the D'Oyley Carte Company.

INSTRUMENTAL.

Miss Thelma Reiss gave a violoncello recital at Aeolian Hall on 18th January.

Mr. Cecil Bonvalot (violin) and Mrs. Lili Bonvalot (piano) gave a concert assisted by a chamber orchestra at Wigmore Hall on 22nd January.

Miss Audrey Piggott gave a violoncello recital at Wigmore Hall on 4th February. Miss Dorothea Aspinall joined her in the sonatas. She ended her recital with "Sir Hugh's Galliard" by Herbert Howells.

On 7th February, Miss May Harrison gave a violin recital at Wigmore Hall. She played E. J. Moeran's Sonata for violin and piano with the composer.

Miss Evelyn Rothwell played the oboe in Mozart's quartet for oboe, violin, viola and violoncello with members of the International String Quartet at Wigmore Hall on 7th March; and also in a concert of Mozart's music at the Cambridge Theatre on 20th March, when she played the solo in the Divertimento in D.

Miss Irene Richards gave a violin recital at Wigmore Hall on 21st March.

Miss Dorcas McClean gave a violin recital at Aeolian Hall on 29th March.

Miss Seymour Whinyates and Miss Antonia Butler played Brahms's Double Concerto with the Audrey Melville Orchestra under Mr. Frank Bridge at the Northampton Institute, Clerkenwell, on 13th February.

Miss Isolde Menges (violin) with Mr. Howard Ferguson (piano) gave a recital at Wigmore Hall on 1st February; among the works performed were Sonata No. 2 by Edmund Rubbra and "The Apple Orchard" and "Scherzo" by Ivor Gurney (first performance).

The Pastorale Trio (Miss Helen Barnett, flute; Miss Jennifer Greenwood, flute; and Miss Phyllis Norbrook, piano) played at the League of Arts concert in the Victoria and Albert Museum on 29th January. A song by Donald Bridger and arrangements by Stanford Robinson and Phyllis Norbrook were included in the programme.

CHAMBER MUSIC CONCERTS.

At the last concerts of the Cortauld - Sargent Concert Club at Queen's Hall on 7th and 8th March, Mr. Reginald Kell was the clarinetist in Brahms's clarinet quintet, and Dr. Sargent played the piano in Schumann's piano quintet.

At the London Museum Concert on 9th March, the programme included Adagio and Rondo in C by Mozart for Glass Harmonica, flute, oboe, viola and violoncello. Mr. Leon Goossens (oboe), Mr. Frederick Riddle (viola),

Mr. James Whitehead (violoncello) were among the players. Mr. Goossens and Mr. Cyril Smith (piano) also played a sonata by John Stanley (18th century).

CONDUCTORS.

A Mozart Concert was given at the Cambridge Theatre on 9th January when Mr. Bernard Ord conducted Mr. Haigh Marshall's orchestra.

Mr. Anthony Collins conducted the London Symphony Orchestra at Queen's Hall on 13th January.

Miss Margaret Paterson conducted the orchestra called by her name at the People's Palace on 16th February.

Mr. Herbert Menges conducted the London Philharmonic Orchestra at the Serenade Concert Society's concerts at Sadler's Wells on 14th February, 7th March and 4th April.

Mr. Sidney Beer conducted the London Philharmonic Orchestra at the Royal Opera House, Covent Garden, on 27th February.

Mr. Arnold Golsborough conducted Bach Cantatas and a Handel Concerto at St. Sepulchre's, Holborn, on 4th March.

The Kensington Musical Festival took place at the end of March. At the concert Dr. Vaughan Williams conducted Bach's "Peasant Cantata." Dr. Armstrong and Mr. Boris Ord were judges at the competitions.

Mr. Reginald Goodall conducted the Handel Society at their concert given at the Royal College of Music on 5th April.

Mr. Reginald Jacques conducted the Bach Choir in the St. Matthew Passion at Queen's Hall on 3rd April.

The Newcastle-on-Tyne Bach Choir under Mr. Sidney Newman gave a concert at the Royal College of Music, on 28th April, of English and Italian Madrigals and Bach's Motet "Sing ye"; and a Motet Recital in St. Margaret's Church, Westminster, on 30th April.

Directed by Mr. Pearce Hosken the Choir of the Plainsong and Mediaeval Music Society sang programmes of music drawn from the Society's publications at the King's Weigh House on 2nd October, 1937, and 29th March, 1938. Mr. Hosken gave six organ recitals at the same place on the Fridays, 4th March to 8th April.

PIANOFORTE.

Mr. Lance Dossier gave a recital by invitation of Sir Humphrey Milford on 12th January at the Music Department, Amen House, Warwick Square, E.C. 4. On 18th January, Mr. Dossier gave a recital at Wigmore Hall, and on 7th April, Mr. Dossier played Rachmaninov's second piano concerto with the Strolling Players Orchestra under Mr. W. H. Reed at the Royal College of Music.

Mr. Howard-Jones gave a recital at Wigmore Hall on 19th January.

Miss Jean Norris gave a recital at Wigmore Hall on 25th January.

Mr. Norman Tucker gave a recital at Wigmore Hall on 26th February.

Miss Kathleen Cooper gave a recital in aid of the Cancer Hospital at 23 Cromwell Road, S.W. 7, on 15th March.

Miss Kathleen Long and the Boyd Neel Orchestra gave a concert at Wigmore Hall on 17th March, when a first performance in England was given of a concerto by Anis Fuleihan. Miss Long also took part in a sonata recital with Madame Fachiri at Wigmore Hall on 27th April.

Mr. Arthur Alexander and Mr. Frank Merrick played for the British Music Movement at members' meetings on 2nd February and 31st March, respectively.

Miss Ethel Hobday gave a recital of violin and piano sonatas with Mr. Albert Sammons at 85 Harley Street on 24th February.

Mr. Leonard Isaacs gave a recital at Grotrian Hall on 4th April.

Miss Irene Kohler was the solo pianist at a concert given by the New Metropolitan Symphony Orchestra on 27th March at the People's Palace. On 31st March she played at a concert at Queen Mary Hall.

SOUTH PLACE CONCERTS.

On 17th January the Menges String Quartet and Miss Helen Just took part ; on 7th February, Mr. John McKenna was one of the singers ; on 14th February the Seymour Whinyates String Quartet played, Mr. Lance Dossor was the pianist. Works performed included the clarinet quintets by Somervell and Herbert Howells ; on 21st February, Miss Irene Kohler was the pianist ; on 28th February, Miss Helen Henschel assisted and Vaughan Williams's Song Cycle " On Wenlock Edge " was performed ; on 6th March, Miss Ethel Hobday played in Frank Bridge's piano quintet ; on 20th March, Miss Sarah Fischer was the solo singer. In her numbers she included Canadian Folk Songs arranged by A. Somervell, " Dream Song " by V. Hely-Hutchinson, " As I lay in the early Sun " by Armstrong Gibbs, and " Wind's Work " by Arthur Benjamin ; on 27th March, Mr. Aylmer Buesst was the pianist. On 11th April, Mr. Bernard Richards played the violoncello ; on 25th April, R. H. Walther's sonata in D for viola and piano was performed. On 1st May the City String Players played " St. Paul's Suite for Strings " by Holst.

LECTURES AND LECTURE RECITALS.

Lectures were given at King's College, University of London, on 20th January by Miss Marion M. Scott on Haydn and Mozart ; on 27th January by Miss Rowena Franklin on Beethoven ; and 3rd February by Mr. Thomas Dunhill on Brahms.

Professor Shera gave a course of three lectures for London University during February and March on " Amateurs and their Music." Dr. George Dyson took the chair on 2nd March, and Mr. Stanley Roper on 9th March.

Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture recital on 20th century Swedish Music to the Anglo-Swedish Society, on 15th February. The Swedish minister was present.

Mr. Frank Howes read a paper on " Recent Work on Folk Music " for the Musical Association at Trinity College of Music on 25th January.

Sir Hugh Allen spoke on " The position of Church organists " at the Royal College of Organists on 26th January. At the same place on 12th February, Sir Hugh gave a lecture upon Beethoven's " Leonore " Overture No. 2, Op. 72 (with reference to the opera " Fidelio "), with musical illustration.

Mr. E. Amu, of Achimota College, Accra, gave a lecture on West African Music at the School of Oriental Studies on 11th March. Sir Percy Buck presided.

Mr. S. T. M. Newman read a paper on " Bach's Motet, ' Singet dem Herrn ' " for the Musical Association at the Royal College of Music on 28th April.

In R.A.M. Review " Week " the speakers included Mr. Thomas Dunhill and Mr. Howard Jones. Mr. Howard Ferguson gave a programme of sonatas with Miss Isolde Menges.

Miss Marion Scott gave a lecture on Ivor Gurney, Musician and Poet, for The Society of Women Musicians on 15th March. Illustrations were sung by Miss Veronica Mansfield.

PROVINCIAL

BOURNEMOUTH.—Among the performances given by the Municipal Orchestra at the serial concerts, the following have associations with College : Mr. W. H. Reed conducted his " Shock-headed Peter " Suite on 13th January ; Dr. John Ireland conducted his " London Overture " on 27th January ; Mr. Léon Goossens played Rutland Boughton's oboe concerto on 17th February ; and Arthur Bliss's Introduction and Allegro was performed on 31st March.

The Annual Musical Festival (20th to 26th March) opened with a performance of Bach's St. Matthew Passion conducted by Mr. Richard Austin. Later in the week he conducted a performance of E. J. Moeran's symphony in G minor. The soloists included Mr. Percy Whitlock, who played a

Handel organ concerto, and Mr. Roderick Lloyd who sang in the Passion music. Dr. Sargent conducted the concert on the 21st March.

Mr. Cyril Smith gave a piano recital to the Bournemouth Musical Society on 15th January.

MANCHESTER.—At the Hallé Concerts, John Ireland's "Mai Dun" was performed on 13th January and Gordon Jacob's Concerto for piano and strings on 12th March.

WINCHESTER.—Dr. Harold Rhodes gave a recital of music in the Cathedral on 16th January.

SHEFFIELD.—The University of Sheffield Musical Society gave an orchestral and choral Concert in Firth Hall on 1st March conducted by Professor Shera. Part songs included in the programme were: "To Daffodils" by Harold Darke, and "Full Fathom Five" by Charles Wood.

Mr. William Parsons sang for the Philharmonic Society in a Mozart programme on 11th February.

BELFAST.—Vaughan Williams's Symphony in F minor was played at a concert on 9th March.

NORWICH.—Vaughan Williams's "Five Tudor Portraits" was performed by the Norwich Philharmonic Society on 2nd February.

GUERNSEY.—Mr. William Murdoch played with the Guernsey Orchestra in a Celebrity Concert on 3rd February. Beethoven's piano concerto in C minor was the principal item.

Miss Olive Ozanne took part in a joint vocal and piano recital in the Royal Hotel on 25th March.

CAMBRIDGE.—The first public performance of Vaughan Williams's opera "Riders to the Sea" was given at the Arts Theatre under Mr. Boris Ord on 22nd February. Among the soloists taking part in that opera and in Mozart's "Impresario," also given the same evening, were Miss Ruth Naylor, Miss Olive Hall, Miss Janet Smith-Miller and Mr. Morgan Jones.

HASTINGS.—The annual festival of orchestral music began on 23rd February. Among the invited conductors were Sir Adrian Boult and Mr. Leslie Heward. On the first night Mr. Cyril Smith played Grieg's pianoforte concerto. Among the smaller works heard the following evening was "Whythorne's Shadow" by E. J. Moeran.

EASTBOURNE.—A concertino for piano and small orchestra by Stanley Bate was played on 8th February at the Music Festival. Sir Adrian Boult and Mr. Constant Lambert were among the invited conductors. The former conducted Ireland's "London Overture" and Holst's "Somerset Rhapsody."

READING.—Miss Mabel Ritchie and Mr. William Parsons took part in Bach's St. John Passion at the University Choral Society's concert on 7th March.

BEXHILL.—Dyson's "Song of Courage" was performed on 22nd March.

WINDSOR.—The Windsor and Eton Choral Society gave Dyson's "The Canterbury Pilgrims" on 23rd March. This work was also performed in Penzance in March, by the Penzance Choral Society.

INVERNESS.—Hamish MacCunn's "Bonnie Kilmeny" and "Lord Ullin's Daughter" were performed on 28th March.

BATH.—Miss Beatrice Harrison played Elgar's violoncello concerto at the Musical Festival. Among the works performed was Haydn Wood's "King Orry."

PRESTON.—On 31st March the Musical Society performed Parry's "Blest Pair of Sirens" and "Lady Radnor's Suite for strings"; and at Romsey the Music Fellowship performed the same composer's "The Glories of our Blood and State," and Vaughan Williams's Fantasia on English Carols.

MAIDENHEAD.—Rutland Boughton's oboe concerto (Miss Joy Boughton, oboe) was played by the orchestral society on 31st March.

BELFAST.—The Philharmonic Society gave a concert on 1st April. Mr. Parry Jones was one of the soloists. Vaughan Williams's Five Mystical Songs were among the works performed.

ROCHESTER.—Miss Goldie Baker (Mrs. Honey) took part in concerts at the Music Club on 12th February and 2nd April. Mr. Victor Yates played a pianoforte sonata of his own composition at the former concert.

LIVERPOOL.—At concerts given by the Merseyside Symphony and Chamber Orchestras, Mr. Lance Dossor played Tchaikowsky's B flat minor piano concerto. Vaughan Williams's "The Lark Ascending" and Variations by Benjamin Britten were performed. During April Vaughan Williams's opera "The Poisoned Kiss" was given by the Liverpool Institute Choral Society, and at the last Philharmonic Concert, Mr. Cyril Smith was the soloist. At a meeting of the Music Guild a viola sonata by Bliss was played.

BRIGHTON.—Mr. Herbert Menges conducted the Brighton Symphonic Players in a programme containing several Wagner numbers and works by Haydn and Ravel, on 2nd April.

BRISTOL.—The Philharmonic Society gave a concert in April when the programme included "St. Paul's Voyage to Melita" by Dyson, "Glory, and Honour and Laud" by Charles Wood, "Five Sayings of Jesus" by Walford Davies, and "The Sea" by Frank Bridge. Mr. Trefor Jones was the singer.

CROMER.—Miss Muriel Osborn played Bach's Violin Concerto in E and solos by Nardini and Tartini at the Cromer Amateur Orchestral Society's concert in the Town Hall on 7th April.

EXETER.—From 8th to 11th April a Course for String Players was held at which Mr. Arthur Trew was one of the coaches. During the Course, Gordon Jacob's concerto for pianoforte and strings was played.

PETERSFIELD.—The concerts of the Musical Festival took place on 26th, 27th and 28th April. Sir Adrian Boult conducted. Parry's "Blest Pair of Sirens" was among the works performed. The soloists included Miss May Bartlett, Miss Diana Herring, Mr. Frederick Sharp, Miss Sidonie Goossens.

VARIOUS.

The Seymour Whinyates string quartet, assisted by Miss Sylvia Spencer, played Bax's quintet for oboe and strings at a concert of the British Music Society of Northern Ireland at Belfast on 7th January. The Whinyates quartet also played at the Coventry Concert Club (8th February), the Cambridge Informal Music Club (2nd March) when they gave Charles Wood's quartet in A minor. They repeated this quartet at Grantham Music Club (4th March) and at B.B.C. Regional (10th March). They also played at Pankridge Music Club (5th March).

Mr. Graham Carritt gave lecture recitals assisted by Miss Rose Morse, on 20th century Swedish, Czech and English music at Mill Hill School on 13th February; on "Living British Composers" at the Byre Theatre, Wells, on 12th March; and on "Modern Tendencies" at Prior's Field, Godalming, on 18th March.

Mrs. Bindon, who is now in a nursing home, celebrated her 80th birthday at the beginning of May, and received many letters and telegrams from old students. She sends them her greetings. One and all will wish her health and happiness.

ABROAD

EUROPE.—Mr. Gordon Bryan gave a piano recital at Auberge D'Aragon, Malta, on 13th March. Included in his programme were his own arrangement of Handel's "The Arrival of the Queen of Sheba" (Solomon), "Windmills" (from Fancies) by E. J. Moeran, and "The Hurdy-gurdy Man" (from Kaleidoscope) by Eugene Goossens. Mr. Bryan also gave piano recitals on 2nd and 3rd April at the same place when he played a Concerto in Variation form of his own composition.

Miss Thelma Reiss has been touring for the British Council in Poland, Latvia, Estonia and Finland.

On 5th April at the Salons of "La Revue Musicale," Paris, the following works were played: Ballade for piano by John Ireland, Sonata No. 2 by Eugene Goossens, and Serenade by Norman Demuth, both the latter for violin and piano. The concert was broadcast and Mr. Demuth did the "Announcing" in English. On the same day in Warsaw the following work was played: Fantasy for violin and piano (first performance) by Norman Demuth.

PALESTINE—Dr. Malcolm Sargent conducted concerts at Jerusalem, Telaviv and Haifa in April and May.

U.S.A.—Mr. Leopold Stokowski, co-conductor of the Philadelphia Orchestra, went to Hollywood to direct "Mickey Mouse" in the Music of Dukas's "The Sorcerer's Apprentice" on 3rd January.

Mr. Henry Thompson, at two hours' notice, took the place of an artist who was taken ill, as Pinkerton in "Madame Butterfly" at the Chicago Auditorium Theatre.

Mr. Alec Templeton has been making a tour in the U.S.A. He played and improvised at a concert at Detroit and other places.

Mr. Keith Falkner gave recitals during February and March at Nashville, Tennessee; New York; Bridgeport and Toronto; and sang with the Capital University a capella choir at Columbus, Ohio.

E. J. Moeran's Symphony was performed for the first time in America on 25th and 26th March by the Cincinnati Orchestra under Mr. Eugene Goossens.

CANADA.—The Quebec Musical Competition Festival took place from 14th to 23rd March. Mr. Maurice Jacobson was one of the adjudicators. Among the songs, unison and part-songs selected for competition were: "The Seekers," "Wend Along," "Fairy Song," "Song of the Cyclops," by Dyson; "Five Eyes," "The Beggar's Song," "Sailing Homeward," by Armstrong Gibbs; "The Dark Eyed Sailor," "Invitation," "The Winter is gone" (arr.) by Vaughan Williams; "Music when soft Voices die" by Charles Wood; "The Jolly Carter" (arr.) by Moeran; "Spring Song" by Frank Bridge; "It's a Rose-bud in June" by Imogen Holst; "Chillingham" by Stanford; and "Let us be merry" by Dunhill. "The Sailor Boy" for piano by Dunhill was also among the selections.

AUSTRALIA.—The city council of Melbourne has engaged several organists to give mid-day recitals in the Town Hall this year. Among those chosen are Miss Elizabeth Campbell, Mr. Claude Monteath and Mr. Frederick Nott.

Mr. George Hancock, leading Balalika, has been touring Australasia.

BIRTHS

FRANCIS.—On 11th January, 1938, to Millicent (née Silver), wife of John Francis, a daughter, Sarah Janet.

FALKNER.—On 4th February, 1938, to Christabel (née Fullard), wife of Keith Falkner, a daughter, Philippa Margaret.

JAMES.—On 4th April, 1938, to Helen (née Just), wife of Ivor James, a daughter, Gillian.

MARRIAGES

JAMES - CAINE.—On 6th January, 1938, at Christ Church, Kensington, Cecil Edwin, younger son of Mr. and Mrs. Wilfred James, of London, to Evelyn Natalie, daughter of Mr. and Mrs. Douglas Caine, of Netherbury, Dorset.

RUTTER - BROUGHTON.—On 26th January, 1938, at Singapore, Reginald Ashton Rutter to Violet Parker Brough.

CRUFT - McCORMICK.—In April, 1938, at St. Martin-in-the-Fields, John, elder son of Mr. and Mrs. Eugene Cruft, to Margaret (Kiki), daughter of the Rev. Pat and Mrs. McCormick.

YENDELL - GRAHAM.—On 23rd April, 1938, N. C. Yendell to Agnes Graham (address, 3 Barnfield Crescent, Exeter).

SHORTRIDGE - PRICE-TIDMAN.—On 19th February, 1938, at Weston-super-Mare, Mr. Shortridge to Miss Vera Pryce-Tidman (address, Ferndale, Hemingford-Abbot, Huntingdonshire.)

WILSON - GOLDIE.—On 11th September, 1937, at Haven Green Baptist Church, Ealing, A. Connor Wilson, B.Sc., A.C.G.I., to Nancy Loudoun Goldie (address, 10 Fereneze Avenue, Clarkston, Glasgow).

OBITUARY

CYRIL BRADLEY ROOTHAM

(Died 18th March, 1938, at Cambridge)

I had just been released from hospital after the War and had arrived in Cambridge all agog to get started again with music. The obvious course therefore was for my mother to write to Dr. Rootham. Back at once came a note: "Something must be done about your son's music," and a few hours later, as though there were not a moment to lose, the door opened and simultaneously electric sparks seemed to flash forth in all directions accompanied by such a volley of eloquence as had never before shattered the gothic dignity of Waterhouse's sombre Victorian drawing-room.

It was Dr. Rootham come to see about my music.

One way and another, intensively for the next three years while I was at Cambridge, and afterwards at frequent intervals until his death last March, he continued to see to it ; to be a sympathetic advisor, encouraging always but critical in the finest sense, and perhaps above all to be that live wire which had been so noticeable a feature of that memorable occasion when he first had me in thrall. He had a most remarkable gift for firing other people with his own enthusiasms and ideals, and even with some of his energy and drive — a quality which I do not think was adequately emphasized in some of the obituary notices I saw. However they all did justice to his career as a musician and teacher, so I prefer here to dwell on a more intimate side of his life and character.

Rootham's heart was out of doors. Incidentally he was a three-miler though not quite a blue, rowed for his college (and coached a boat just after the War), and was a keen lawn tennis player. But the memories I most treasure are of the walks, bicycle rides and boating expeditions we used to enjoy together ; of lessons, not only in counterpoint, but also in sculling ; of a day on Wicken Fen when leaping forth to get a view of one of those rare species of butterfly to be found only in these places he relinquished me to a lonely death by drowning or by smothering in amongst the enormous reeds (my muffled cries however eventually brought him darting back to my rescue); of a perilous bicycle race down Madingley Hill, remarkable as covering the only known space of two minutes during which his eloquence was actually abated — a fleeting interim, happily, for at the winning post there was abundant evidence that his vocal chords had not grown rusty from want of use.

My affection for old C.B.R. was I think at its deepest on these occasions. He would engross me on serious topics, and would then without warning throw me into an ecstasy of mirth causing my front wheel to wobble precariously. His humour was exuberant and infectious and when he smiled he did so not only with his mouth but with his eyes and his whole being. During his last illness, after his muscles had become stiffened and his speech all but stilled, his brain, ear and eye remained alert and unim-

paired ; so did that indomitable sense of humour. Indeed, almost the last time I saw him, when the end was near, we were both laughing hilariously at some absurdity or other that had just passed through our minds and I shall always think of him in the ways I have here set down. Laughing and out of doors.

P.A.S.H.

JOHN CHARLES JAMES HOBY

24th March, 1938.

The death of Major Hoby takes from us a man of many gifts, which could only be appreciated at their full worth by those who were able to discern them and be rewarded by the discovery of a rich musical equipment in all its branches, hatred of the pretentious and contempt for the superficial founded on wide experience and travels all over the world.

His life was full of adventure ; in his younger days, he shared with Sir Dan Godfrey the exciting task of introducing opera to South Africa, and in later times, as Director of Music of the Royal Marines he was an important figure in Royal and State ceremonial in many parts of the Empire. It was as one of the Directors of Music in the Services that his greatest work for the advancement of his colleagues was done, for when he was appointed to the Marines, a Doctor of Music among Bandmasters was completely unheard of and Dr. Hoby's attainments carried great weight towards the present recognition by the Military authorities that a Bandmaster can be a scholar too.

He leaves behind him the memory of a man who enjoyed the company of his friends and never attended a cheery social gathering without making it more cheery still.

C.A.

T. H. GUTTRIDGE

23rd February, 1938

It was in January, 1913, that Mr. Guttridge was appointed to succeed Mr. Case as teacher of the trombone at the R.C.M. From the nature of things his class was always small, so few people saw him, but the excellence of his work was testified by his own playing in the College orchestra and by that of his pupils, and he will be remembered by them as a very keen and very helpful, teacher. He played for the Royal Philharmonic Society and many other Concerts, Societies, and Festivals.

REVIEWS

MUSIC

HANDEL SONGS. Book II. By Walter Ford and Rupert Erlebach. Boosey & Co. 2s. 6d.

TWO OLD GERMAN SONGS. By R. Vaughan Williams. Oxford University Press. 2s. 6d.

Could anything be more encouraging to the earnest student — and who of us is not that? — to find eminent musicians "doing" harmony? Here is Mr. Erlebach working figured basses and Dr. Vaughan Williams harmonising melodies. And Mr. Walter Ford is the verbal inspiration of both. He has translated two old German songs (source unspecified) which Dr. Vaughan Williams, who knows better than anyone how to set a simple song and enhance its beauty while retaining its simplicity, has provided with piano accompaniment. These are songs for anyone to sing, student or professional, but they will particularly appeal to the cultivated amateur.

The songs of Handel have an importance beyond this, since they make available some of Handel's cantatas for the solo voice. Allesandro Scarlatti and Rameau both excelled in this form of chamber music and Handel when a young man in Italy fell in with the prevalent fashion. Mr. Ford has rescued five of them and provided them with singable English words, as is specially desirable for the recitatives which, as he tells us in an instructive introduction, are an important structural feature of the solo cantata. In this connection it seems unfortunate to have retained the name *Nice* (presumably the Greek *Níke*) in Cantata 11 since the name is not recognisable in any English pronunciation whether in one syllable as in the recitative or in two as in the aria. Yet Victoria would hardly do! This particular cantata contains three recitativos and arias on the Orpheus theme of seeking the beloved among the shades. It shows very well how far this stylized form of art can go in the direction of drama and leaves the intelligent singer with a delightful problem of style. But are there any singers, intelligent or otherwise, who can manage Handel nowadays? The position of a generation ago is completely reversed: singers then did not know what to do with Bach's vocal lines but soared through Handel, now they take Bach in their stride but miss their way when they come to Handel. These cantatas give them an opportunity for recapturing lost territory. Mr. Erlebach's realisations of the *basso continuo* are exactly right in texture. He takes up a point of imitation but never has more parts going than the rate of movement will stand without thickness, and he aerates it all with plenty of rests.

F.H.

MIDSUMMER EVE. A Ballet. By Arnold Foster. Stainer & Bell. Piano score, 9s.)

This ballet was written to celebrate the twenty-fifth anniversary of the foundation of the English Folk Dance Society.

The music, although based on traditional tunes, is not limited to the idiom of folk music. The men's dance at the beginning of the ballet is founded on a familiar morris tune, and in the dance for women there is more than a suggestion of the Playford period of country dancing. But there is an abrupt change at the entry of the solo dancer, an "unknown quantity" who for want of a better name has been described as a Medicine Man. His chromatic passage for two bassoons is one of the most effective pieces of writing in the ballet; in this and in the following cumulative dance the music is not bound by any period or idiom.

It is a difficult and sometimes a dangerous task to try and make use of folk tunes in a piece of contemporary music. The melodies are often a temptation to composers, but they need the surest touch if they are to be dealt with in a convincing manner. Mr. Foster has survived both the difficulties and the dangers, for there is nothing superficial about his acquaintance with English folk tunes. The morris dances in particular have been assimilated so thoroughly that they sound inevitable in the unfolding of the music.

Dancers will be grateful to find much of the orchestration indicated in the piano score; it is the greatest possible help in the working out of a ballet.

The choreography of "Midsummer Eve," by Douglas Kennedy, has also been published. It is within the scope of amateurs who are familiar with the terms used in folk dancing.

I.H.

EDWIN BENBOW. Two-part Invention (For Dr. George Dyson. Based on the initial notes G.D.). J. B. Cramer & Co., Ltd. 2s. net.

ROBIN MILFORD. "Reputation Square," and other tunes for the Piano. Oxford University Press. 2s. 6d.

JOHN IRELAND. "Green Ways." Three Lyric Pieces for Piano. Winthrop Rogers. 3s. 6d.

Mr. Benbow's two-part invention, dedicated to Dr. Dyson, may be regarded as a companion piece to his Prelude written for Sir Hugh Allen last

year. On first acquaintance it strikes one as being less a portrait of Dr. Dyson than a neat allusion to his famous analysis of the texture of modern music, since the style is attenuated, mid-European, almost dessicated. After playing it a few times, however, one becomes aware of a certain sinewy spareness—something thought of in relation to an athlete trained for some exacting task. Technically it makes an effective little study.

The six tunes in "Reputation Square" are arrangements from a set of old English "Hornpipes." They are delightful melodies, and run their course in a pleasantly gentle way in Mr. Milford's settings. Whereas so many present-day arrangements of old tunes have a mongrel flavour, these have a pedigree quality—they are indeed music with an air.

Dr. Ireland is one of the few composers who have fashioned a characteristic idiom—so that after hearing a few bars, or glancing at a page, one can say—"that is Ireland." And if sometimes some of the tool marks show, that does not make the music less interesting. "The Cherry Tree" flows with a certain grave sentiment that now-a-days can only be called "Housmanish"; "Cypress" is a thoughtful, closely knit piece growing out of its first 5/4 bar; while "The Palm and May," the most interesting pianistically of the three, surges along brilliantly with effective purpose.

S.G.S.

SONATA No. 2. For Violin and Piano. By Edmund Rubbra. Oxford University Press. 7s. 6d. net.

Mr. Rubbra deserves well of violinists and pianists, for he has done well by them. His Sonata is one to be played by artists and good amateurs with enjoyment to themselves and—what is rarer with modern music—to their audiences, for the music springs from imagination, develops with aesthetic and emotional relevance, and is full of vitality. Its three movements are well contrasted; the contrasts are of the constructive, not the dispersive kind, and by the time the seventeen minute long work is over one is aware that its effect has been cumulative. It has been an "experience." The graceful, flowing Allegretto of the first movement leads to a Lament which touches real depth of feeling, and this in turn leads to a furious finale, where grief gives place to implacable energy—one might almost say to *vengeance!* The Lament achieves its effects by melody and sombre harmonies, but the finale does so by rhythm, sheer, savage, relentless rhythm, that drives the movement along at a tremendous pressure. One is almost amazed that such dynamic fury can be obtained from a mere violin and piano. However, Mr. Rubbra knows the capabilities and limitations of his instruments from A to Z and writes for them so admirably, that they cannot help responding as his wishes. His control of the technique of composition is equally secure.

M.M.S.

MINIATURE STRING QUARTET IN G

OR

MINIATURE CONCERTO IN G FOR STRING ORCHESTRA WITH OPTIONAL DOUBLE BASSES. By Robin Milford. Op. 35. Oxford University Press. Score 3s. 6d. Parts 1s. and 6d. each.

Here is a Quartet which would be welcome in any programme, for it is written in a happy mood. Of the three movements, the first is strongly rhythmic in character, the second has a simple flowing melody, the interest of which is well shared by all the parts, and the Finale returns to the mood of vigour with a cheery folk-dance-like tune. The part writing is well laid out and clear, and at the same time has charm in its gaiety.

The work can equally well be played by a String Orchestra, and for those who prefer to avoid the rhythmic intricacies of the latter half of the last movement, the composer has added a simplified version. The whole Quartet takes about nine minutes to perform.

S.W.

FRENCH-CANADIAN FOLK TUNES. Arranged for Treble Pipes (in unison or two-part) with pianoforte accompaniment ad. lib. By Edith Rowland. (Cramer & Co., Ltd., 1937). Pipes and Piano 1s. 6d. net. Pipes only 9d. net.

These seven folk tune arrangements, chosen with a discriminating eye for variety, make a most attractive addition to the rapidly growing library of pipers' music. Miss Rowland has kept her medium consistently in sight, and simple counterpoints which are effective without obscuring the main melody are used to especial advantage in No. 3 (*Vive la Canadienne*) and No. 7 (*La Belle Françoise*). The piano parts are expressive, lucid and emphatically not of the "to be played by the Teacher" variety; they should be of great service to the young pianist who aspires to chamber music.

Dr. Vaughan Williams has stated as a canon "The three great S's of folk music — Simplicity, Serenity and Sincerity." Miss Rowland has stood firmly by these in her arrangements; however, in her No. 5 (*Martin*) we may perhaps question the somewhat arbitrary ritornello in E minor tacked on to a palpably G major tune. Conversely, in No. 1 (*C'est Pinson ave Cendrouille*) the ear is assailed by a surprising battery of G major harmonies immediately before the E minor cadence.

Beneath each of the French titles is a short synopsis of the song in English; several of these are most intriguing, and to have printed in full their original words would have further enhanced this admirably presented little book.

E.K.

BOOKS

THE MUSIC OF THE 17TH CENTURY. By C. Hubert H. Parry (Vol. III. Oxford History of Music). 17s. 6d. net

This is in no sense a revised edition of the work that appeared in 1902 as the third volume of the Oxford History of Music. It would appear that no man or woman, critic or scholar, has been found willing or courageous enough to alter, cut or otherwise change any paragraph of Parry's text. That is a great tribute to Parry. It is not necessarily an admission that he was able, in his day, to set down the "last word" about his subject. There can be no last word on any subject involving personal estimate and individual judgment. And any man discussing musical history—or, indeed, *any* history—is in that sense involved. One doubts if there can be any last word where research and the necessary re-reading of old scores and old documents are a basis of procedure.

In this new edition, there are a series of notes written by Professor E. J. Dent. These are concerned with certain points of fact. In themselves these brief notes are often illuminating. They are, as well we know, the work of a man whose knowledge of the 17th century is equal to that of any other known musical scholar. They imply nothing of the air of "correction." More obviously they supplement the textural statements at this or that point. Least of all do they lessen our estimate of the quality of Parry's work.

The re-appearance of this volume will inevitably lead to discussion, firstly of Parry's relationship to his subject, and secondly of our own attitude towards the author as historian. All of us can welcome such discussion, and Parry's reputation need not fear it. Most of us, I fancy, will continue to regard this history for what in fact it is — a guide to a century which lacked a Handel or a Bach; an enlightening record of an epoch of change, of experiment, of new beginnings; a series of brilliant analyses which, in 1902, gave readers a novel and constructive view of men and works hitherto mere names, and remain, in 1938, models of how such analyses should be made. *Of course*, Hubert Parry loved the "dark and true and tender" North more than the fickle South; and was willing

(in his own mind) to believe that a whole century was not too long a time to devote to preparation for the coming Bach. Like all great men, Parry carried fierce conviction to the very borders of prejudice. That is one reason, among many, why this book is so "alive," and why it is still so engrossing. A reason, too, why many of us would give much to see and read the hundred pages Parry "cut" from the original edition to satisfy Sir Henry Hadow's need of space in the general plan of the Oxford History.

H.H.

SCIENCE AND MUSIC. By Sir James Jeans. pp. 258. Cambridge University Press. 8s. 6d.

This is a book to read — not to read about. Once it is begun musicians will find themselves gliding along on the clear current of Sir James Jeans's style, fascinated by the new views of their art they are obtaining, and roused to vivid interest in those very problems which once seemed so dull when studied in some of the older text books. Sir James Jeans first explains the fundamentals of Sound; then shows how they emerge into, and affect, the work of musicians. He executes this task with the profound knowledge that has made him one of the greatest scientists of his time and with an understanding love of music which shows he belongs also to the world of artists.

MUSIC RECEIVED

From the OXFORD UNIVERSITY PRESS.

TWO DE LA MARE SONGS: 1. The Quartette ; 2. Winter. Music by Dom Thomas Symons. 2/-.

CONCERTO FOR VIOLA AND ORCHESTRA. By William Walton. Miniature Score. 4/-.

From LEONARD, GOULD AND BOLTLER.

OLD HARPSICHORD MUSIC arranged and edited for piano by Harry Wall. 2/- each. (a) Alman, Siciliana and Jig, by William Felton; (b) Minuet and Variations, by William Felton; (c) Carillons de Dunkerque, by Thomas Carter.

BOOKS RECEIVED

BUSONI'S LETTERS TO HIS WIFE. Translated from the German by Rosamund Ley. pp. 319. Edward Arnold and Co. 16s.

A selection of letters covering the years 1895 to 1923, primarily valuable for the insight they give into Busoni's complex nature and aesthetic beliefs, but scarcely less interesting for his keen comments upon the people he met, the places he visited, and the works of art he knew. An excellently produced volume.

PERCY Pitt OF COVENT GARDEN AND THE B.B.C. By J. Daniel Chamier, with an introduction by Sir Henry J. Wood. pp. 248. Edward Arnold and Co. 10s. 6d.

A clear, rather slight line of narrative, abundantly strung with anecdotes of famous people.

PUCCINI AMONG FRIENDS. By Vincent Seligman. pp. 373. Macmillan and Co. 16s.

This memoir, based on some three hundred letters written by Puccini to the author's mother, is not intended as a formal biography. It succeeds, nevertheless, in giving a more vivid impression of the composer than is achieved by many avowed biographies of famous men.

JOYOUS STORIES FROM MUSIC IN WONDERLAND. Third Series. Music Talks to the Children by G. Kirkham Jones. pp. 142. Macmillan and Co. 1s. 6d.

CRAFT AND MUSIC. The Making and Playing of Bamboo Pipes and Recorders. By Irene Bennett. Foreword by Sir Adrian Boult. pp. 54. The Dryad Press, Leicester. 4s. 6d. net

A practical little book, full of facts and useful advice.

A POETRY SPEAKING ANTHOLOGY. Book III. Senior work chosen and edited by Hilda Adams and Anne Croasdil. General Editors: Marjorie Gullan and Percival Gurrey. pp. 168. Methuen and Co., Ltd. 2s. 3d.

THE ROYAL COLLEGIAN AT HOME NEW FELLOWS

The Council has elected the following to be Fellows of the Royal College of Music (F.R.C.M.):—

Mr. Clive Carey
Mr. Frank Merrick
Dr. R. O. Morris

APPOINTMENT TO TEACHING STAFF

Mr. Frank Howes has been appointed to the Teaching Staff of the Royal College of Music.

PARRY ROOM

The Parry Room will from now on remain open all day from eleven o'clock till five without closing during the luncheon hour. It will not be open on Saturdays.

The Parry collection of books and music has had some notable additions this term. The collected edition of Schumann's works is being completed and, subject to certain parts being reprinted within a few months, the entire edition should be on the shelves before the end of this year. Among other books bought are the new edition of the *Oxford History*, volume III (the seventeenth century) and Dora Robertson's *Sarum Close*.

R.E.

REFERENCE LIBRARY

An important collection of books and music was left to the College by the late Mr. Lafontaine. These consist mainly of books in Spanish and books in French on Spanish music.

R.E.

GIFTS TO THE R.C.M.

Mr. Arthur Hill has given to the College a most interesting and valuable oil painting of the two Mozarts, father and son.

Captain Cumberland has presented an upright piano, and Miss Laura Trollope a harp.

Among gifts of music, a large collection formerly belonging to Miss Helen Boger, has come to the Library by the kindness of Miss Gillibrand.

SPORTS CLUB

During the Easter Term initial steps for the formation of a Sports Club were taken by Mr. Topliss Green, with the Director as its Patron, Mr. E. Stammers as its Treasurer, and Mr. Reginald Forwood as Secretary.

R.C.M. CHRISTIAN UNION
(BRANCH OF THE L.I.F.C.U.)

Out of last term's happenings, one event deserves particular mention. On 28th January, Lady Sydenham gave an At Home for us, and for students of the Colleges of Science, at her house in South Kensington. After some music, we were fortunate in hearing Dame Christabel Pankhurst, who spoke on the World Situation in the Light of Prophecy, the evening being concluded by some excellent refreshments downstairs. We are indeed grateful to Lady Sydenham for so kindly inviting us, and for giving us such an interesting and enjoyable evening.

A few weeks later in the term we held our usual termly "party" at Hendon. Happily, it was warm enough to allow us to play ping-pong in the garden, and after tea we amused ourselves with some new and rather original games.

Meetings in the College have been, on the whole, well attended. We do indeed hope that those who have come have not only enjoyed them, but found them useful.

H.B.

NEW PUPILS ENTERING R.C.M.

EASTER TERM, 1938

Blank, Renee	Malcolm, George J.
Block, Hans H.	Millward, Sydney
Browne, Elfrieda C. G.	Murray, Anne
Bocking, Mervyn	Mulgan, Julia M.
Bruce, Isabel S.	Mordaunt, Cynthia V.
Bruce, Zenobie M.	Murdoch, Archibald G. C. F. C.
Bowden, Norman	Oldfield, Iris
Candler, Patricia	Parker, Kenneth H.
Crossley-Holland, Peter C.	Punnnett, Sheila G.
Crust, Adrian F.	Richards, Gilda
Danielsohn, Karl E.	Robinson, Lance A. P.
Durand, Marguerite	Roberts, Lettice D.
Dyson, Alice	Rossouw, Henrietta
Gill, Joan M.	Shulman, Florence E.
Glegg, Norman H.	Summer, J.
Groom, Barbara	Taylor, Joan
Hamburger, A.	Tillott, Margot O.
Harvey, Frances E.	Tylee, John H.
Hope-Wallace, Anne	Walker, John
James, A. Peter	Welch, William P.
Lewis, Bridget Trevor	Walters, David
Louis, Sylvia	West, (Mrs.) Jessie B.
Lyle, Robert	

ALLOTRIA

Many generations of Collegians to whom Mrs. Parker was a personage only less intimately associated with the R.C.M. than her husband — the dear, unique "Parker" of all our student days — will be glad to know that though his death meant she must relinquish the flat in the College which he, she, and their dog occupied for so long, she has now found a delightful little house at Hammersmith and is living there surrounded by her household treasures and the good wishes of her friends. May she have many years of health and congenial activities.

The duties for which Mr. Parker was responsible in College are being carried out by an ex-Navy, and an ex-Army, man. Mr. F. C. Devenish (who, rumour says, took part in the famous Zeebrugge Raid during the War) now lives in the flat as caretaker, and is also the College engineer, following Mr. Hughes who has left. Mr. George P. Reardon, formerly in the Grenadier Guards, is the Commissionaire at the door.

PATRON'S FUND

An Orchestral Rehearsal, conducted by Dr. Malcolm Sargent, F.R.C.M., at the Royal College of Music, on Thursday, 3rd March, 1938, at 10 a.m., for Conductors and Executive Artists.

PROGRAMME

OVERTURE ...	"Der Freischütz"	Weber
Conductor: HAROLD GRACE		
CONCERTO for Flute and Orchestra in D	... (Two movements)	Mozart
WINIFRED GASKELL		
RECITATIVE et Air de Lia from L'Enfant Prodigue	... JEAN OLDAKER	Debussy
CONCERTO for Violin and Orchestra	... (First movement) RUTH PEARL	Gordon Jacob
Conducted by THE COMPOSER		
CONCERTO for Pianoforte and Orchestra, in C minor, Op. 37	... ERIC HOPE	Beethoven
(Last movement)		
CHANT ELEGIAQUE for Violoncello and Orchestra	... GLADYS CORLETT	Florent Schmitt
OVERTURE ...	"Peter Schmoll"	Weber
Conductor: OLIVE DAUNT		
THE LONDON SYMPHONY ORCHESTRA		

COLLEGE CONCERTS

THURSDAY, 3rd FEBRUARY (Chamber)

SONATA for Pianoforte and Violin, in D minor, No. 8, Op. 108	... MARGARET E. SAWYER (Exhibitioner)	Brahms
JOAN RUMSEY, A.R.C.M. (Scholar)		
SONGS ...	a. Deh vieni non tardar b. Shepherd, thy denicanour vary	Mozart arr. Lane Wilson
CHRISTIANNA A. DONALD		
Accompanist: ZENA COOPER (Scholar)		
VIOLONCELLO SOLO ...	Sonata in D minor VALERIE TRIMBLE, A.R.C.M. (Scholar)	Caporale
Accompanist: JOAN TRIMBLE (Exhibitioner)		
ORGAN SOLO ...	Dithyramb RAYMOND FEIJMEL, A.R.C.M.	B. Harwood
SONGS ...	a. O, kühler Wald b. Auf dem Kirchhofe c. Das Mädchen spricht	Brahms
MIRIAM D. CRANSWICK		
Accompanist: HUBERT DAWKES (Bruce Scholar)		
QUARTET for Pianoforte and Strings, in C minor, Op. 15	... JOAN LOVELL, A.R.C.M. (Kiallmark Scholar)	Fauré
ANATOLE MINES	DENIS EAST (Scholar)	
PEGGY PAGE (Scholar)		

TUESDAY, 8th FEBRUARY

(Second Orchestra and Senior Conductors' Class)

OVERTURE	"Egmont"	Beethoven
Conductor: DAVID EILLENBERG		
SUITE	"Le Roi s'Amuse"	Delibes
Conductors:		
1, 2 & 3. W. DAVID GILL	4, 5, 6 & 7. DENNIS NESBITT	
CONCERTO for Pianoforte and Orchestra, in A major (K.488)	... JEAN LAYTON (Exhibitioner)	Mozart
Conductors:		
1. GREVILLE KNIVETT	2. MALCOLM MACDONALD	3. FREDERICK TROTT

SYMPHONY in E minor, No. 1, Op. 39 J. Sibelius

Conductors:

1. EVE KISCH 2. EMANUEL YUROVSKY
3. RUDOLPH DOLMETSCH 4. BRIAN FITZGERALD

Conductor: MR. CONSTANT LAMBERT

WEDNESDAY, 9th FEBRUARY (Quartet Recital)

QUARTET in E minor, Op. 59, No. 2 Beethoven

QUARTET in D minor (*Tod und das Mädchen*) Schubert

ITALIAN SERENADE Hugo Wolf

HUGH MCLEAN, DORCAS MCLEAN, GEORGINA MCLEAN, BERNARD RICHARDS

FRIDAY, 18th FEBRUARY (First Orchestra)

CONCERTO for Pianoforte and Orchestra in C minor Delius

STEPHEN DORNAN, A.R.C.M. (Associated Board Scholar)

ROMANCE for Violin and Orchestra — The Lark Ascending R. Vaughan Williams

LORRAINE DU VAL (Scholar)

ARIA Largo al Factotum (*Il Barbiere*) Rossini

DENIS DOWLING (Ernest Palmer Operatic Exhibitioner)

FANTASTIC SYMPHONY, Op. 14 Berlioz

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

THURSDAY, 24th FEBRUARY (Chamber)

TRIO for Flute, Oboe, and Pianoforte Quantz

EVE KISCH (Exhibitioner) MERLE TIBBLE (Scholar)

YVONNE FISHER, A.R.C.M. (Scholar)

SONGS a. The Wanderer } Schubert

b. The Erl King }

GORDON R. PARTRITT (Scholarship Exhibitioner)

Accompanist: HUBERT DAWKES (Bruce Scholar)

TRE CANTI for Violin and Pianoforte Pizzetti

BOZENA KULHAZEK BARBARA HALL, A.R.C.M. (Scholarship Exhibitioner)

PIANOFORTE SOLO Sonata in C major, Op. 2, No. 3 Beethoven

AMY BLOUNT

SONGS a. To Daisies }

b. Go Lovely Rose }

c. Fair House of Joy }

RONALD HILL (Scholar)

Accompanist: HUBERT DAWKES (Bruce Scholar)

QUARTET for Strings in C minor, Op. 18, No. 4 Beethoven

VIVIENNE RATCLIFFE, A.R.C.M. (Morley Scholar) HUBERT DAWKES (Bruce Scholar)

ANATOLE MINES VALERIE TRIMBLE, A.R.C.M. (Scholar)

TUESDAY, 8th MARCH (Chamber)

QUARTET for Strings in A minor, Op. 29 Schubert

LORRAINE DU VAL (Scholar) JEAN LAYTON (Exhibitioner)

ANATOLE MINES OTTI VEIT, A.R.C.M. (Exhibitioner)

ARIAS a. Non so più } (Figaro) Mozart

b. Alleluia }

MURIEL RAE

Accompanist: HUBERT DAWKES (Bruce Scholar)

PIANOFORTE SOLO Variations and Fugue on a Theme of Handel Brahms

NATALIA LITVIN, A.R.C.M.

VIOLONCELLO SOLO Sonata in G minor Eccles

OTTI VEIT, A.R.C.M. (Exhibitioner)

Accompanist: VIOLET TUNNARD (Norfolk and Norwich Scholar)

FOUR SERIOUS SONGS, Op. 121 Brahms

GORDON CLINTON (Scholar)

Accompanist: HUBERT DAWKES (Bruce Scholar)

SONATA for Violin and Pianoforte in G minor Debussy

CLIFFORD LAKE (Director's Exhibitioner) ERIC HARRISON (Waley Scholar)

TUESDAY, 15th MARCH

(Second Orchestra and Senior Conductors' Class)

OVERTURE "The Flying Dutchman" Wagner

Conductor: EMANUEL YUROVSKY

CONCERTO for Violin and Orchestra, in B minor, No. 3, Op. 61 Saint-Saëns

MARY SHORTT, A.R.C.M. (Associated Board Scholar)

Conductors:

1. EVE KISCH 2 & 3. OSRIC FYFE

Porgi amor (*Figaro*)

CECILIA KEATING (Associated Board Scholar)

Conductor: EVE KISCH

CONCERTO for Two Pianofortes in C minor	... ... ...	Bach
MARJORIE REED (Exhibitioner)	GRETA COCKLE, A.R.C.M.	
Conductors:		
1. MALCOLM MACDONALD	2 & 3. DENNIS NESBITT	
SYMPHONY in F major, No. 8, Op. 93	... ...	Beethoven
Conductors:		
1. DAVID GILL	2. FREDERICK TROTT	
3. GREVILLE KNYVETT	4. DAVID ELLENBERG	
Conductor: DR. GORDON JACOB		

THURSDAY, 17th MARCH (Chamber)

PHANTASIE for String Quartet	... ...	Hurlestone
VIVIENNE BLAMIRE, A.R.C.M. (Associated Board Scholar)		
ROSEMARY HARRISON, A.R.C.M. (Exhibitioner)	ANATOLE MINES	
VALERIE TRIMBLE, A.R.C.M. (Scholar)		
SONGS ...	a. Minst when soft voices die b. To Daffodils c. The Bells of Youth	H. G. Ley Delius G. Bantock
MARJORIE SKUPHAM (Associated Board Scholar)		
Accompanist: HUBERT DAWKES (Bruce Scholar)		
DUETS for Two Pianofortes — Jeux de Plein Air	a. La Tirelentaine b. Cache-cache mitoula c. Pojka Viennoise	Tailleferre Pavia
JOAN TRIMBLE (Exhibitioner)	VALERIE TRIMBLE, A.R.C.M. (Scholar)	
SONATA for Violoncello and Pianoforte, in F major, Op. 39	OSRIC FYFE, A.R.C.M. (Associated Board Scholar)	Brahms
DULCH. HOLLAND		
SONGS ...	a. Il mio bel foco b. Berceaux c. Vergleichliches Ständchen	Marcello Fauré Brahms
GRACE WILKINSON		
Accompanist: FREDERICK ALLT, A.R.C.M.		
DUET for Two Pianofortes — Walzer, Op. 86	BETTY BLAMIRE, A.R.C.M. (Janet Heriot Thomson Scholar)	Kirchner
GRÉTA COOKIE, A.R.C.M.		
QUINTET for Pianoforte and Strings, in F minor, Op. 31	YVONNE FISHER, A.R.C.M. (Scholar)	Brahms
MARY CARTER, A.R.C.M. (Exhibitioner)		
VIVIENNE BLAMIRE, A.R.C.M. (Associated Board Scholar)		
JOHN D. SOLOMON	NOEL TAYLOR (Associated Board Scholar)	

TUESDAY, 22nd MARCH

(Recital of Brahms Chamber Music)

QUINTET for Clarinet, Two Violins, Viola and Violoncello, in B minor, Op. 115		
SYDNEY FELL (Scholar)	IRENE RICHARDS, A.R.C.M.	RUTH PEARL (Honorary Scholar)
JEAN STEWART (Leverhulme Scholar)		VERA CANNING
TRIO for Pianoforte, Violin and Horn, in E flat major, Op. 40		
HUBERT DAWKES (Bruce Scholar)	MERLE TIBBLE (Scholar)	
MURIEL P. ROBERTS (Pringle Scholar)		
SEXTET for Two Violins, Two Violas and Two Violoncellos, in G major, Op. 36		
RUTH PEARL (Honorary Scholar)	IRENE RICHARDS, A.R.C.M.	
JEAN STEWART (Leverhulme Scholar)	ANATOLE MINES	
VERA CANNING	ARNOLD ASHBY (Scholar)	

FRIDAY, 25th MARCH (First Orchestra)

OVERTURE	Der Freischütz	Weber
CONCERTO for Pianoforte and Orchestra, in D minor, No. 3	... ...	Rachmaninoff
HERRICK BUNNEY, A.R.C.M.	"Kenst du das Land"	
SONG ...	RUTH ALLENBY, A.R.C.M. (Scholar)	Wolf
SYMPHONY in D major, No. 2, Op. 73	... ...	Brahms

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 1st APRIL (Choral and Orchestral)

CANTATA No. 4, "Christ lag in Todesbanden"	... ... ...	Bach
Soloists:		
RUTH ALLENBY, A.R.C.M. (Scholar)	OLIVE HALL (Operatic Exhibitioner)	
MAY BARTLETT	RONALD HILL (Scholar)	GEORGE E. WALL (Scholar)
BRANDENBURG CONCERTO, No. 5, in D, for Flute, Violin, Pianoforte and Strings		Bach
Soloists:		
LOWRY SANDERS (Scholar)	DENIS EAST (Scholar)	
DOROTHY WHITF	(Edmund Grove Exhibitioner)	

CREDO. SANCTUS. OSANNA. BENEDICTUS. AND AGNUS DEI, from
Mass in B minor ... (Nos. 12-24 of the complete work) ... Back

(Nos. 12-24 of the complete work)
Soloists:

Conductor: MR. REGINALD JACQUES F.R.C.N.

INFORMAL CONCERTS

Four Informal Concerts were held during the term. Among the works performed were: Vocal Duets "The Lark's Grave" by Stanford, "The graceful swaying Wattle" by F. Bridge, "Five Eyes" by Armstrong Gibbs; Songs "The Danube to the Severn" and "In the Highlands" by H. Procter-Gregg; Songs "The Orchard sings to the Child," "The Exile" and "As I lay in the early sun" by Armstrong Gibbs; "The Maiden" by Parry; "River God's Song," "Aspatia's Song" and "Now the lusty Spring is seen" by Margaret E. Sawyer; "The Vagabond" and "The Sky above the Roof" by Vaughan Williams.

EVENING RECITALS

Two Evening Recitals took place. No. 138 given by Miss Betty Blamires (piano) and Miss Vivienne Blamires (violin). Accompanist: Mr. Stephen Dornan. A group of violin solos included "Bagatelle" by John Ireland, "Caprice" by W. H. Reed; and "The Tenpenny Bit" by Herbert Hughes. No. 139 was given by Mr. Hubert Dawkens (organ) and Miss Diana Herring (contralto), accompanist Miss Joan Trimble. The songs included three by Joan Trimble, "Green Rain," "My Grief on the Sea" and "Girl's Song"; and five by E. J. Moeran, "Strings in the Earth and Air," "Donnycarney," "Bright Cap," "Rain has fallen" and "The merry Greenwood." Organ solos included Postlude in D minor by Stanford and Psalm-Prelude, No. 2, by Howells.

JUNIOR EXHIBITIONERS' CONCERTS

Two Junior Exhibitioners' Concerts were held during the term.

OPERATIC REPERTORY

An evening of Operatic Repertory took place in the Parry Opera Theatre, on Wednesday, 16th March, 1938, at 8.15 p.m.

"CARMEN," Act II (Bizet)

Conductor: MR. HERMANN GRUNEBAUM, Hon. R.C.M.

Carmen	...	...	...	...	...	...	...	JANET HOWE
Frasquita	...	...	...	...	...	...	...	IVY ARMSTRONG
Mercedes	...	...	...	...	...	...	...	... MAIR DAVIS
Don José	...	...	...	...	...	...	...	ROBERT SCOTT
Escamilio	...	...	...	...	...	...	...	DENIS DOWLING
Il Dancairo	...	...	...	...	...	...	...	... ALAN COAD
Il Ramendado	...	...	...	...	...	...	...	HENRY LUTMAN
Morales	...	...	...	...	...	...	...	DOUGLAS KELLY
Zuniga	...	...	...	...	...	...	...	KURT REICHENZER

Chorus:

Diana Burton, Miriam Cranswick, Jennifer Greenwood, Margaret Lyle,
Evelyn Prideaux, Marjorie Skuffham, Anne Snodgrass, Blanche Turner,
Patricia Walthoe, Olive Hall, Diana Herring.

Charles Cantrill, Karle Danielson, Oliver Nicholls, Abraham Rosenfield.

Dangers:

Anne Pratt, Joan Stevenson, Rosemary Wells, Rosemary Wheeler.

"THE MARRIAGE OF FIGARO," Act IV. (Mozart)

Conductor: EMANUEL YUROVSKY, A.R.C.M.
(Katharine Florence Boult Scholar)

The Countess	...	...	...	...	...	...	ENID PILCHER
Suzanna	...	...	...	...	...	...	MARGARET TAYLOR
Barbarina	...	...	...	...	...	...	MIRIAM CRANSWICK
Cherubino	...	...	...	...	...	...	ANNE PRATT
Marcellina	...	...	...	...	...	...	DIANA HERRING
Figaro	...	...	...	...	...	...	DENIS DOWLING
The Count	...	...	...	...	...	...	OLIVER NICHOLLS
Antonio	...	...	...	...	...	...	ALAN COAD
Basilio	...	...	...	...	...	...	JOHN SOLOMON
Bartolo	...	...	...	...	...	...	DOUGLAS KELLY

"LA BOHÈME," Act IV. (Puccini)

Conductor: MR. HERMANN GRUNEBEAUM, Hon. R.C.M.

Mimi	...	...	...	...	...	...	MARJORIE SKUFFHAM
Musetta	...	...	...	...	...	...	ANNE PRATT
Rudolph	...	...	...	...	...	...	HENRY LUTMAN
Marcel	...	...	...	...	...	...	DENIS DOWLING
Schaunard	...	...	...	...	...	...	ALAN COAD
Colline	...	...	...	...	...	...	ANTHONY BENSKIN

Operas produced by MR. CAIRNS JAMES, Hon. R.C.M.
Music under the direction of MR. HERMANN GRUNEBEAUM, Hon. R.C.M.

Dances arranged by MISS MARY SKEAPING

Leader of String Orchestra: CECIL ARONOWITZ

Pianist: PHYLLIS NORBROOK

Stage Manager: MARJORIE STEVENTON
Dresses by MRS. GOTCH, Hon. R.C.M. Assisted by KATHERINE CRASTER

DRAMA

Two Private Performances were given in the Parry Opera Theatre, by the Dramatic Class, of "The School for Scandal" (Sheridan), on Wednesday, 2nd March, and Thursday, 3rd March, 1938, at 7.45 p.m. Produced by Mr. Cairns James, Hon. R.C.M.

"THE SCHOOL FOR SCANDAL"

	2nd March	3rd March
Sir Peter Teazle	ANTHONY BENSKIN	YOLANDE WILSON
Sir Oliver Surface	ALAN COAD	RUTH ALLENBY
Sir Harry Bumper	KURT REICHHERZER	MARJORIE SKUFFHAM
Sir Benjamin Backbite	ERIC GILDER	DIANA BURTON
Joseph Surface	OLIVER NICHOLLS	OLIVER NICHOLLS
Charles Surface	DENIS DOWLING	ANNE PRATT
Careless	EMANUEL YUROVSKY	PRUDENCE WALTER-ELLIS
Snake	JOHN SOLOMON	EVELYN PRIDEAUX
Crabtree	HENRY LUTMAN	MAIR DAVIES
Rowley	DOUGLAS KELLY	FAITH WHITE
Moses	ABRAHAM ROSENFIELD	MYRA COHEN
Servant to Joseph	GORDON PARFITT	ENID PILCHER
Trip	ANNE PRATT	MARJORIE STEVENTON
Lady Teazle	MARGARET TAYLOR	VERA WOOD
Mrs. Candour	OLIVE HALL	OLIVE HALL
Lady Sneerwell	ENID PILCHER	MARGARET LYLE
Maria	IVY ARMSTRONG	MIRIAM CRANSWICK
First Gentleman	RONALD HILL	SYLVIA LOUIS
Second Gentleman	ROBERT SCOTT	FEITHLINN McGURK

Maids and Servants:
 B. Turner, A. Snodgrass, V. Wood, M. Taylor, I. Armstrong, M. Steventon,
 Stage Manager: MARJORIE STEVENTON
 Assisted by AILEEN HYNES
 Dresses by MRS. GOTCH, Hon. R.C.M. Assisted by KATHERINE CRASTER

THE TERM'S AWARDS

EASTER TERM, 1938

The Director has approved the following Awards:

Council Exhibitions—	For two terms to July, 1938
Sawyer, Margaret ... Pianoforte	Bull, Robert
Crouch, Stanley ... Pianoforte	Moore, Lorna
Evans, G. M., Jewel ... Pianoforte	Sawyer, Margaret E.
Mines, Anatole ... Viola	For one year to December, 1938
Turner, Blanche ... Singing	Elliott, Fay
Tibble, Mavis Viola	For one year to March, 1939
Charlotte Holmes Exhibition—	
Bunney, Herrick, C.W. Pianoforte	Allen, Joan P.
Proxime Accessit—	Beales, Myrtle R. L.
Herne, Mary F. ... Pianoforte	Blackall, Wanda M.
John Hopkinson Medals for	Fisher, Yvonne C.
Pianoforte Playing—	Hurd, Peggy F.
Evans, Margaret J. (Gold)	Mahoney-Jones, Cara
Evans, G. M. Jewel (Silver)	O'Neill, Norah
The Norfolk & Norwich Scholarship—	Osborne, Nancy P.
Chissell, Joan C.	Sandford, Margaret
The Heywood Lonsdale (Shropshire) Scholarship—	Thomas, Elizabeth
Jones, Kathleen M. W.	Walter-Ellis, Prudence
The Manns Memorial Prize	Grants in Aid—
Roberts, Muriel P.	Auton, John G.
Scholarship Exhibition—	Buck, James W.
Koch, Waldemar (One term to	Chapman, Dorothy
July, 1938)	Darbshire, Helga
Leverhulme Exhibition—	Davies, Roy H.
Aronowitz, Cecil S. (From Sept.,	Ellison, John
1937, to July, 1938)	England, Richard J.
Director's Trust Fund Grants—	Keeble, Elizabeth F.
Sawyer, Margaret (Easter and Mid-	Kerslake, Margaret E.
summer Terms, 1938)	Overton, William J.
Ward, Marjorie (Easter Term, 1938)	Pearl, Ruth
John Astor Fund—	Platts, Harry
Exhibitions—	Pope, Peter S.
From September, 1937 to July, 1938	Self, Edgar S.
Savage, Betty E.	Veit, Otti
	Vowles, Hilda

A.R.C.M. EXAMINATION

APRIL, 1938

PIANOFORTE (TEACHING)—

Backus, Nancy Eleanor	Jones, Pauline Helen
Cooper, Dorothy Vernon	Lang, Alistair Ballantyne
a. Del Mar, Norman Rene	Prain, Katherine Eleanor
Fleming, Gertrude Mary	Raverat, Sophie Jane
Hanson, Beryl	Sandford, Margaret
Hatton, Catherine Ann	Wickens, Margaret Joan

PIANOFORTE (SOLO PERFORMANCE)—		ORGAN (SOLO PERFORMANCE)—
	Bartholomew, Betty Eyre Godson	a. Auton, John George
a.	Craddy, Claud Edward	
	Evans, Geraldine Mary Jewel	CLARINET—
a.	Fordham, Audrey Eloise	Stainer, Alice Catherine
	Hartoch, Denise	
	Herne, Mary Frances	FLUTE—
a.	Layton, Jean Mary	a. Kisch, Eve
	Lobb, Harold Francis	
a.	Nicholls, John Whitburn	TROMBONE—
	Ovenden, Joan Mary	Sager, Sidney
	Reed, Marjorie	
SINGING (PUBLIC)—		TRUMPET—
	Dowling, Denis Valentine	a. Woodage, Lionel George Wesley
	Keating, Cecilia Tarcille	
VIOLIN (TEACHING)—		HARP—
	Lovell, Joan Isabel	Gibson, Una Patricia Elliott
	Stevenson, Joan Mary	
VIOLIN (SOLO PERFORMANCE)—		TEACHING OF CLASS SINGING AND AURAL TRAINING—
	East, Denis George	Howell, Reginald Guest
VIOLA (SOLO PERFORMANCE)—		Wickens, Mary
	Rosen, Louis	
VOLONCELLO (SOLO PERFORMANCE)—		THE TEACHING OF MUSICAL APPRECIATION AND GENERAL MUSICAL HISTORY—
	Page, Peggy Packer	Gibbon, Antony John Morgan
		a. Competent Knowledge of Harmony

LIST OF DATES, 1938 - 39

CHRISTMAS TERM, 1938

ENTRANCE EXAMINATION	...	...	...	Wednesday, 14th September
TERM BEGINS	...	...	...	Monday, 19th September
HALF TERM BEGINS	...	...	...	Monday, 31st October
TERM ENDS	...	...	...	Saturday, 10th December

EASTER TERM, 1939

ENTRANCE EXAMINATION	...	...	...	Wednesday, 4th January
TERM BEGINS	...	...	...	Monday, 9th January
HALF TERM BEGINS	...	...	...	Monday, 20th February
TERM ENDS	...	...	...	Saturday, 1st April

MIDSUMMER TERM, 1939

ENTRANCE EXAMINATION	...	...	...	Wednesday, 26th April
TERM BEGINS	...	...	...	Monday, 1st May
HALF TERM BEGINS	Monday, 12th June
TERM ENDS	Saturday, 22nd July

Royal College of Music Union

FOUNDED 1906

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THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 69A) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.

